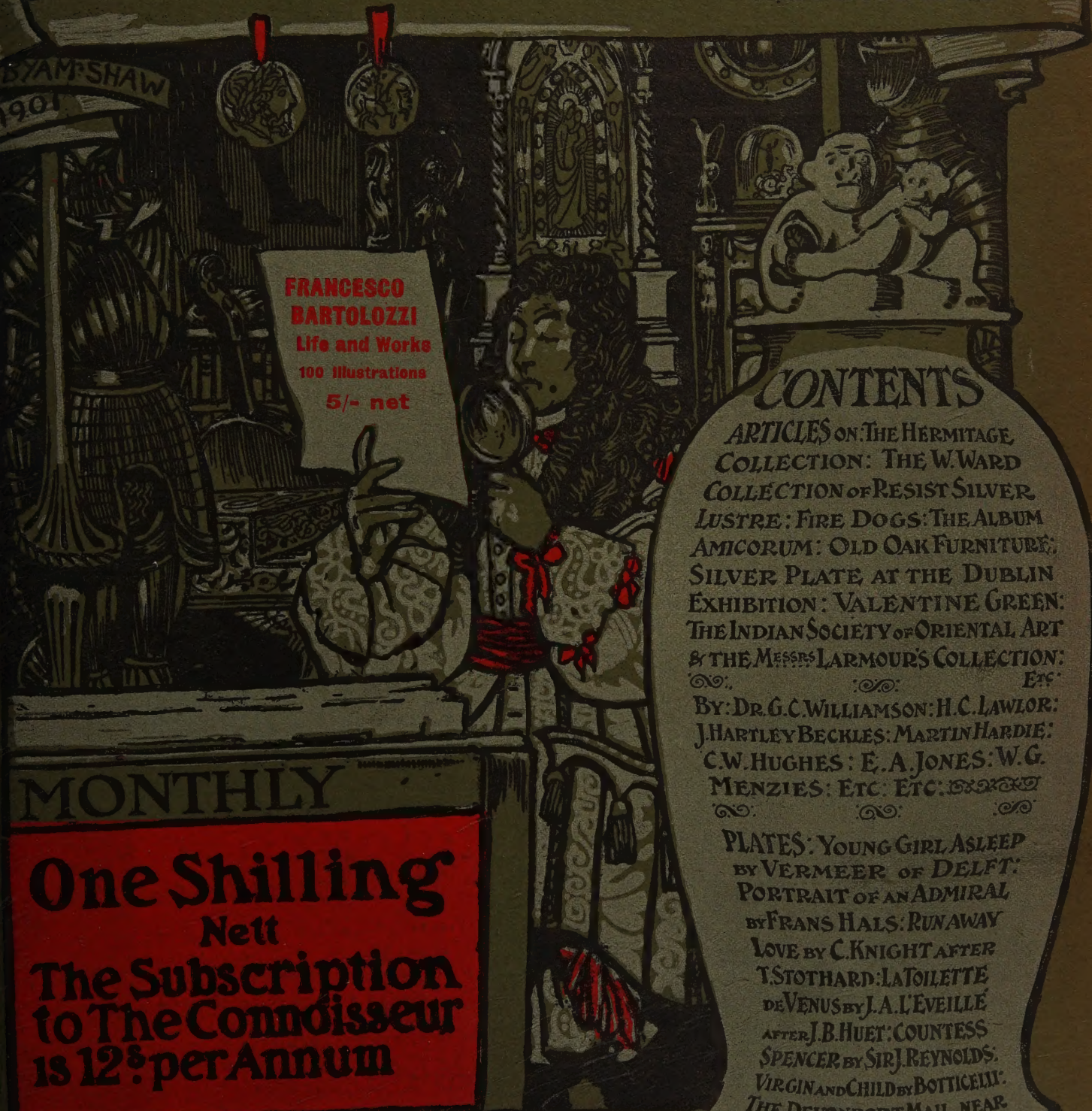


THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS

ILLUSTRATED



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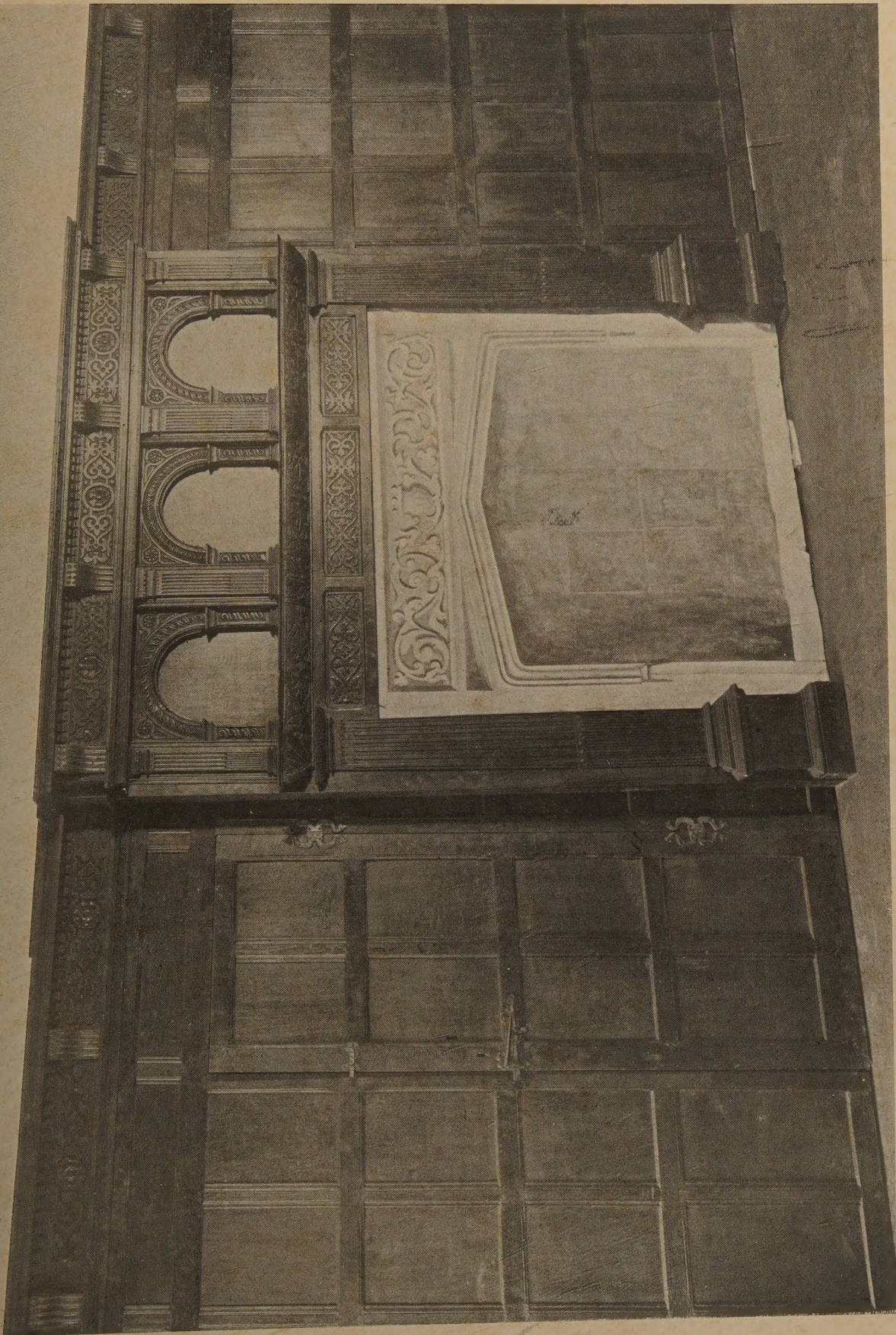
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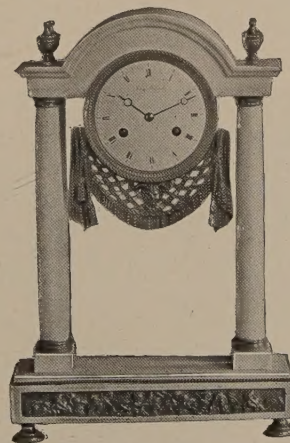
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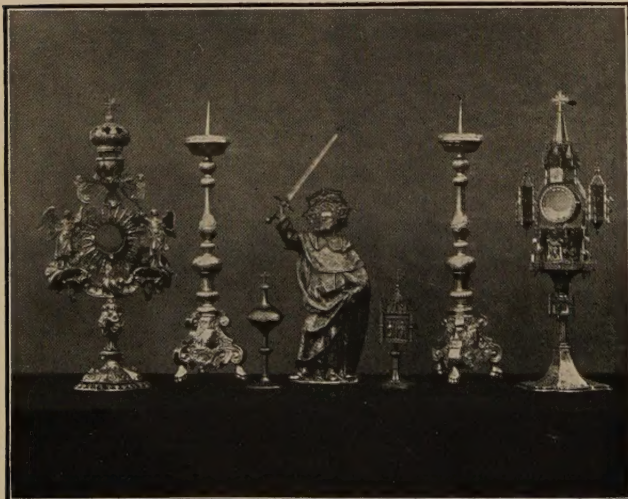
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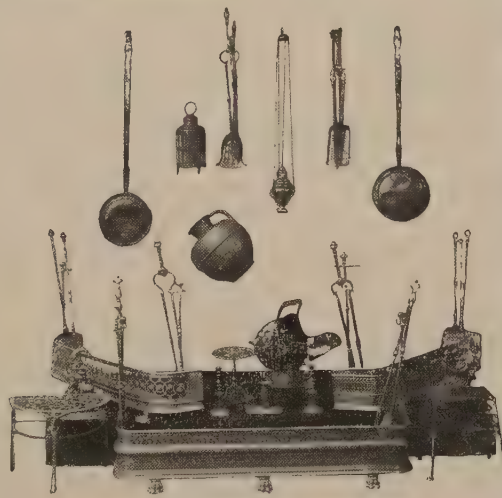


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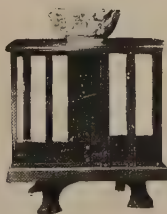
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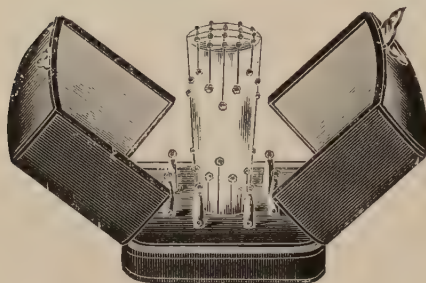
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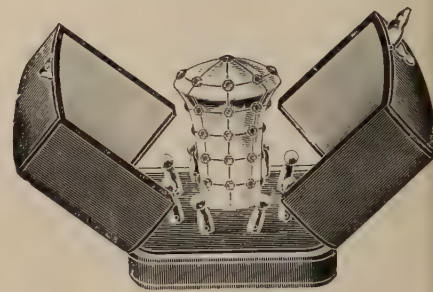
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THE CONNOISSEUR REGISTER

Continued from Page IV.

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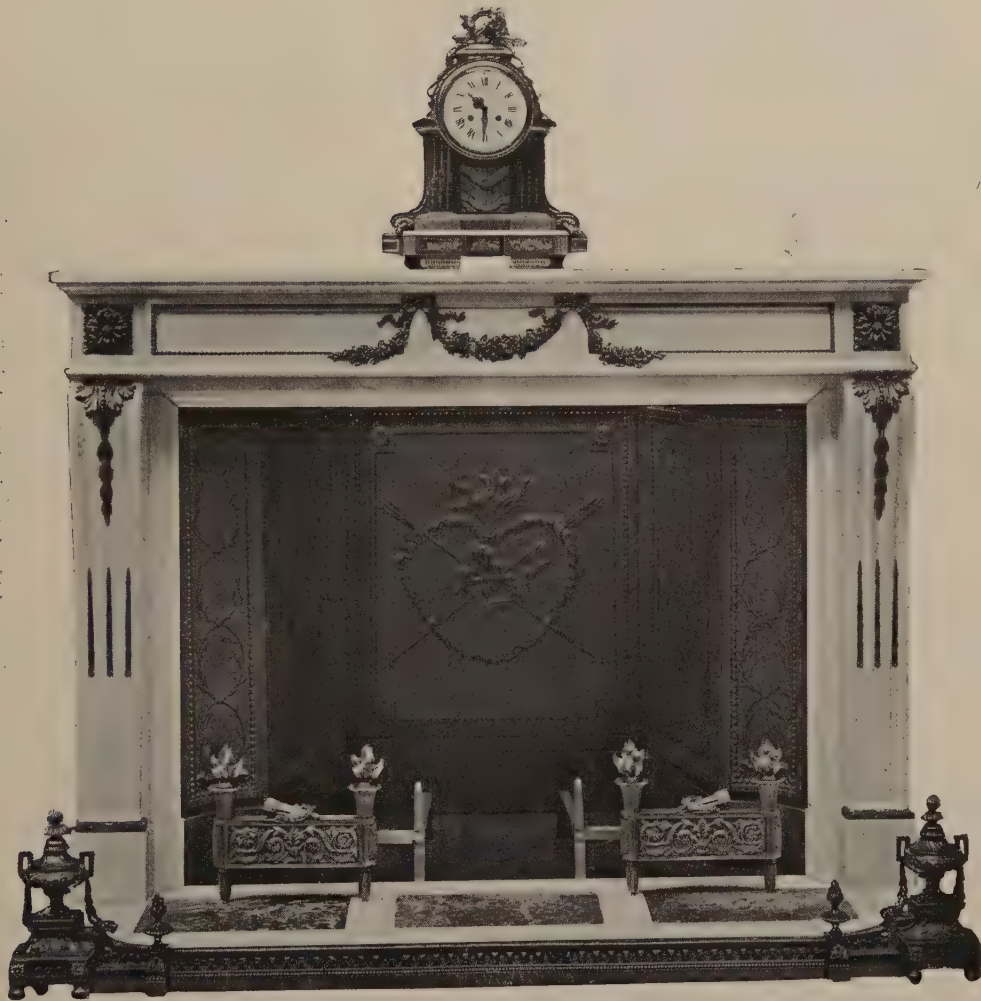
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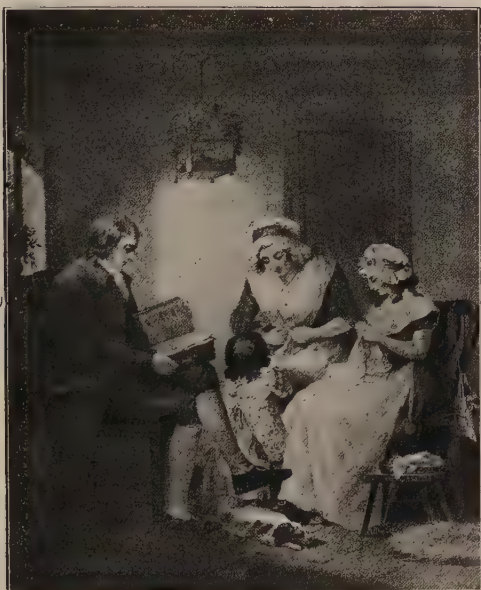
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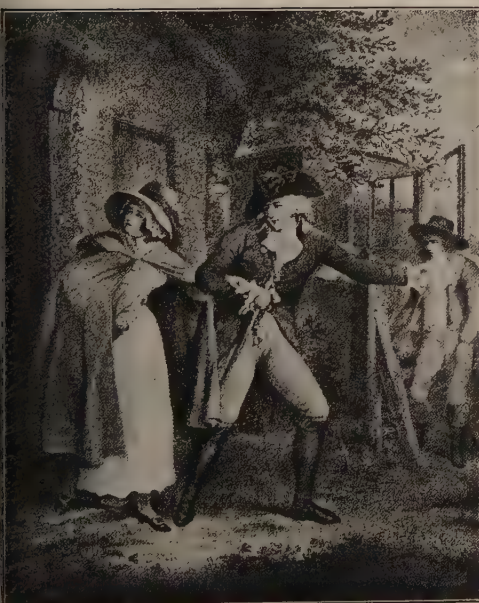
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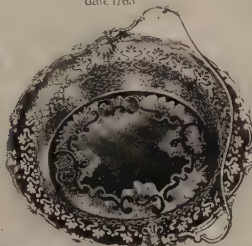
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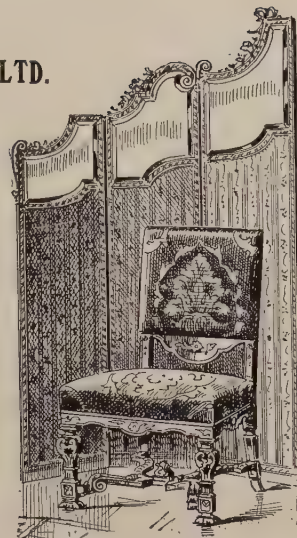
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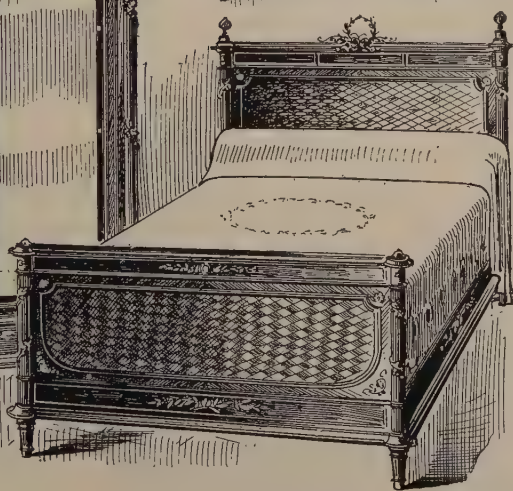


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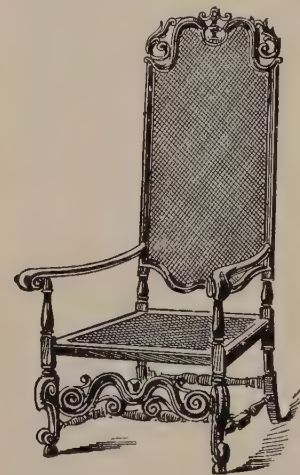
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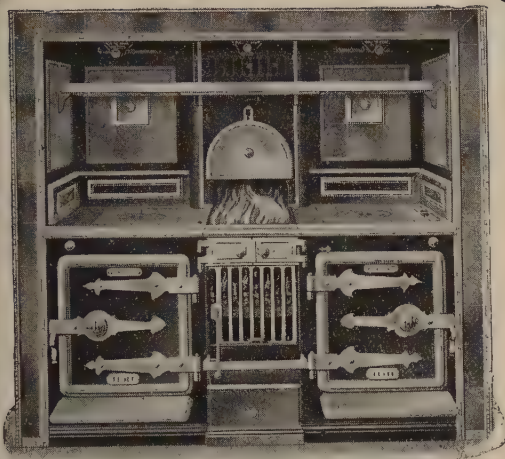


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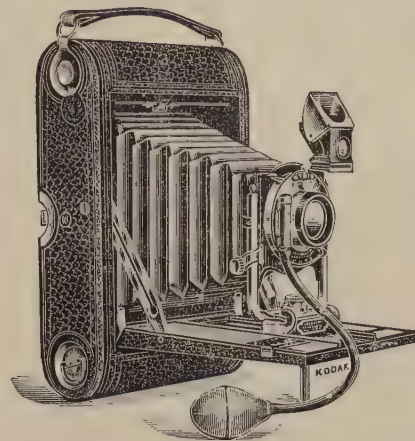
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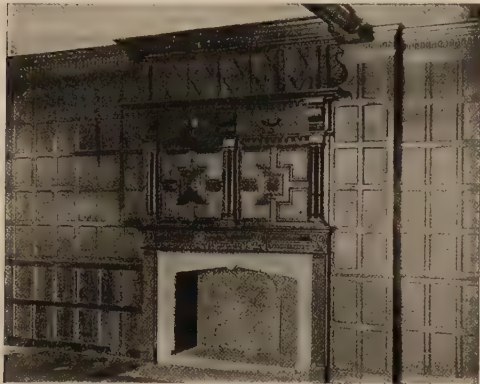
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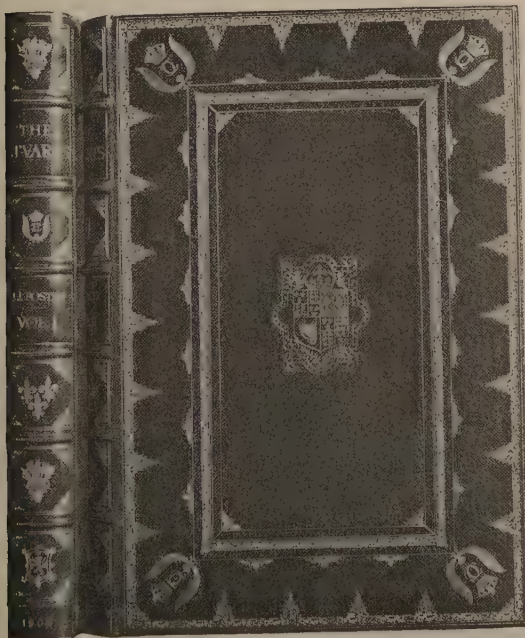
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BY JAN VERMEER OF DELFT

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Part III.

By Dr. G. C. Williamson

IN the last article I gave special attention to the most notable pictures of the Italian school, and it may be well before passing to the works of the Flemish, Dutch, and Spanish schools, in which the Hermitage is so particularly rich, to refer briefly to a few more Italian pictures which merit careful attention. Most visitors make some special effort to see the work called the *Madonna Litta*, attributed to Lionardo da Vinci. A great deal of controversy has ranged round this little picture; it was discovered in 1543, in Venice, in the Contarini Gallery, and in the eighteenth century belonged to the family of the Counts Litta, from which it derived its name. It was bought for the Hermitage in 1865, and at once attributed to Lionardo. Since then other artists have had the credit of this lovely work: it has been attributed to Luini, Ambrogio da Predis, Bernardino De Conti, and Boltraffio, in turn. Eugène Müntz was the first to draw attention to the fact that there is a beautiful study in profile of the Virgin's head in this picture in the Vallardi collection at the Louvre, and that it is on greenish paper of exactly the same character as that used by Lionardo himself for his study of the Virgin of the rocks.

The same critic also discovered in the Windsor library a genuine pen drawing showing the Child at the Mother's breast, and his decision was that the picture so closely approximates in sincerity to the

work of the master himself, that there is some possibility that the title given to it is correct. Since the time of Müntz it has been taken out of its frame and more closely examined, and it is now quite certain that it is a contemporary work, while the general opinion amongst art critics is that it was composed and commenced by Da Vinci himself, although in all probability completed by one of his pupils. The specially close examination which I had the opportunity of giving to this picture leads me to accept this opinion without hesitation, for the composition most certainly belongs to Lionardo, and I should attribute very much of the work to the same hand, but there are portions of it that are quite as evidently not from his brush, and those I am disposed to give to Boltraffio. The *Portrait of a Woman*, from the Walpole Gallery, which also bears the name of Lionardo, cannot be accepted as a genuine work. It was clearly executed by one of his pupils, after a design by the master, which still exists in black chalk in the collection at Chantilly.

By Luini, who owed so much during part of his career to the influence of Lionardo, there is a very lovely picture of St. Catherine between two angels. It is very similar to a representation of the same scene belonging to Dr. Ludwig Mond, and to be seen in his collection at Regent's Park; but the two pictures are not copies of one another, as they

differ in several details, and both are undoubtedly genuine works. The one in Russia originally belonged to the Duc de Medina, and was afterwards at Malmaison in the possession of the Empress Josephine, in whose time it was attributed to Lionardo da Vinci. A study of the head of the Saint painted in oils is in the Ambrosiana in Milan. In the picture the Saint is wreathed with jasmine, holding a book in her hand, and gazing down upon it; on either side of her are the angels, one of whom bears a palm, and the other the wheel. Another important painting given to the same master represents St. Sebastian. It is a most puzzling work, as in so many ways it differs from other pictures by the same artist, and yet upon careful consideration I cannot suggest that the attribution is wrong, partly because several of its characteristics are distinctly those of Luini, and partly because it differs even more strongly

from the works of any other master of the Milanese school whose name could be suggested in connection with it.

It is believed that the artist, under the guise of St. Sebastian (patron of the town of Milan), has in this picture represented Maximilian Sforza, son of Ludovico Moro, Duke of Milan (1512 to 1515), who died in Paris 1530. The picture originally belonged to M. Dubois, a dealer in Turin, who sold it to an Italian prince who died very soon after acquiring the work. When his collection was sold, his work went to Signor Bistoli, of Rome, and on his death it was sold to the Hermitage in 1860 for 60,000 francs.

An important article on this picture appeared in *La Gazette des Beaux Arts*, vol. ix., 1861, by M. Charles Blanc.

There is a very striking picture, by Botticelli, at the Hermitage representing the *Adoration of the Magi*, which is probably the work the artist painted when in Rome, as in many respects it resembles his frescoes in the Sistine Chapel, both in colouring

and in the attitude and distribution of the figures, while the landscape background is clearly Rome, the trees being such as can be seen at the present day in the outskirts of the City, and the ruined archway "has its prototype in the Roman Campagna." It is a remarkable picture, albeit a little more hard in detail than was usually the case with the work of this master, and it has many affinities to the far finer painting of the same subject in the Uffizi Gallery. Both are distinguished by that wonderful melody of line that even in the



LA MADONNA LITTA BY LIONARDO DA VINCI (?) (Photo. Hanfstaengl.)

early days of Botticelli was so notable a feature of his works. This particular panel at one time bore the name of Mantegna, but all critics are now agreed that it is undoubtedly the work of Sandro Botticelli.

Perhaps one of the most delightful Italian pictures in the gallery is the charming figure of Judith now generally accepted as a fine example of the work of that mysterious painter Giorgione. There is a solemn stateliness and grandeur about this painting, which can hardly fail to impress the student. The picture has been bandied about by critics from name to name; it has been given to Moretto, to Raphael,

Collection of Pictures in the Hermitage Palace

to Titian, and to half-a-dozen other men, and certainly when it is studied by photographic representations alone, the problem of its origin is not an easy one to solve. In its presence, however, all doubts pass away, and I am inclined to think that no more thoroughly genuine work by the master exists in any European Gallery, and that to no picture, save perhaps the Castelfranco Madonna, has so little been done by any other artist—the Hermitage picture revealing Giorgione's original colouring in all its

was destroyed, the picture was carried to Rome by Cardinal Ludovisi, a member of the Calcina family, but afterwards went back by heritage to Bologna to the family of the Ercolani, and in 1843 was bought for the Hermitage. On either side of the Virgin are St. Laurence and St. Jerome, the former saint having reference to the name of the church, while the latter was the special patron of Ludovico, who commissioned the picture. At the foot of the throne are two exquisite child angels, playing upon musical



THE ADORATION OF THE KINGS

BY SANDRO BOTTICELLI

[Photo. Hanfstaengl]

wonderful subtlety and opalescence. The figure is exquisitely feminine, modest, and gentle; the drawing of the drapery has all the curious qualities of roughly broken and crumpled folds, eminently representative of Giorgione, and the glow of colour is of very remarkable beauty.

By Francia, the metal worker who became a painter, there is a splendid altar piece, dated 1500. It was commissioned by Ludovico de Calcina, Canon of the Church of San Petronio, Bologna, and was erected in that church until the Calcina family chapel in the Church of San Lorenzo Delle Grotte, then rebuilding, had been completed; and when this chapel was finished, the picture took its right place in it. When the Church of San Lorenzo

instruments. The picture is characterised by the somewhat hard outline and curious absence of atmosphere, notable features in the early works of Francia, but special attention should be drawn to the exquisite gold work on the vestments of St. Laurence, the decoration on the throne of the Virgin, and all the smaller details on the two musical instruments wrought with the delicate manipulation that bespeaks the goldsmith-artist.

The Hermitage Gallery is extraordinarily rich in works attributed to Titian, ten at least genuine, one or two of them being amongst his very finest portraits. The repentant Magdalene is perhaps the best known, a painting executed in 1561, and acquired from the Barbarigo family in 1850. It is

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a signed work of the most glorious quality and rich colouring ; and perhaps the two finest portraits are those of Pope Paul III. and Cardinal Antonio Pallavicini, the latter having come from the Crozat collection, and at one time attributed to Vandyck, until closer investigation revealed the unmistakeable qualities of the Venetian master. A portrait which has some special interest to Englishmen is the one of Cardinal Pole, the work of Sebastiano del Piombo. This was the great cardinal who was Apostolic Legate to England, one of the three Presidents of the Council of Trent, and the last Catholic Archbishop of Canterbury, and it was painted during the lifetime of Pope Paul III., who sent Cardinal Pole to England. Like many other works by Piombo, it has been attributed to Raphael, but in its present position in the Hermitage Gallery, hanging as it does between the two Crucifixion pictures signed by the artist, there is every opportunity for a full acceptance of the portrait as the work of Piombo, who was a pupil of Bellini, Giorgione and Michael Angelo, and whose colouring and composition, once recognised, are impossible to mistake for those of any other painter. Many other Italian artists are well represented in this noble Gallery.

There is a delightful picture by Fra Bartolommeo, several by Canaletto, and perhaps *The Feast of Cleopatra*, by Tiepolo, the last of the Venetians, may be taken to conclude the Italian series, as no grander example of the composition of this great ceiling painter can be found even in Venice or Spain, where so many of his finest works remain.

When we come to consider the Dutch and Flemish schools, we find ourselves in the presence of some of the greatest riches of the Russian collection. There are no less than thirty-three pictures attributed to Sir Anthony Vandyck, and although many of them cannot be accepted as entirely the work of the master, yet amongst this number there are several of extraordinary interest, and one at least of the highest possible importance. The large canvases by Vandyck and Rubens have suffered by the heat of the Hermitage galleries more than most of the oil portraits, the greatest damage caused by this heat having, of course, happened to the tempera pictures belonging to the Italian school, but several of the Vandycks have been injured almost as much. It is most unfortunate that the extreme cold of the climate, and the necessity for using these great picture galleries as State rooms in which to



JUDITH

BY GIORGIONE

[Photo. Hanfstaengl]

Collection of Pictures in the Hermitage Palace

hold concerts and balls, necessitate so high a temperature being constantly kept up. Other pictures by Vandyck have suffered perhaps in even a more serious way, by restoration, but fortunately the two best pictures in the Gallery are in fairly good order. The portrait of Philip, Lord Wharton, represented as a shepherd, is one of the few Russian pictures fairly familiar to English critics, inasmuch as, by special permission of the Emperor, it was lent to the Royal Academy in 1900, where it created a great sensation, and was pronounced to be perhaps the most attractive portrait in the entire exhibition.

It is not one of Vandyck's boldest or strongest works, but as an exquisite model of graceful conception and sensitive colouring, it is one of the noblest pictures he ever painted. The face of the young man in its fresh youthful beauty is without parallel. Another almost equally attractive picture is emphatically pronounced by the authorities of the Gallery to be a work of Vandyck, and to represent William II. of Orange as a boy. There seems to be, however, very little doubt that this picture was painted by Adriaen Hanneman, the great friend and admirer of Vandyck, and an artist who based his portraits upon the work of the great master. There is a good example of the work of this artist at Hampton Court, a signed and dated picture, representing William III. as a boy, and if the two could only be put side by side, it would probably become a matter of certainty that they were by the same hand, and represented the same person. Vandyck is, however, very well represented, even if we take this portrait away, and in the paintings of *Charles I.* and *Henrietta Maria*, in the portraits of *Sir Thomas Wharton*, *Sir Thomas Chaloner*, *The Earl of Danby*, *Rubens and his Wife*, *Snyders and his Family*, and in various religious subjects, we have plenty of examples of the work of Sir Anthony, from which a good understanding of his special capabilities can be obtained.

His master, Rubens, is perhaps even better represented, especially in religious subjects. *Christ in the House of Simon the Pharisee* is a magnificent composition, while *The Descent from the Cross*, *The Adoration of the Magi*, and *Abraham and Hagar* can hardly be too highly praised for the grandeur of their conception and the magnificence of their colouring. There are also several fine examples of semi-historical pictures, such, for instance, as *The Apotheosis of Henry IV.*, *The Crowning of Marie de Médicis*, *The Victories of Cardinal Ferdinand*, and *The Marriage of Henry IV. with Marie of Médicis*; but as fine examples of the work of Rubens at his best, attention should be directed to some portraits,

Isabella Brant, the first wife of the artist, *Helene Fourment*, the second wife, *Susannah Fourment*, her sister, with her little girl Catherine, and *Philip IV.*, *King of Spain*. Inasmuch, however, as there are forty works by Rubens to be seen in the long gallery of the Flemish school, there is every opportunity for the careful study of this master of composition and colouring in all his magnificent breadth and gorgeously decorative effect.

Snyders, who came so much under the influence of Vandyck, and who represents the department of still life in the Flemish school, becomes a little overpowering at the Hermitage, a dozen or more of his enormous canvases representing fruit and vegetables, birds, animals, fish, and flowers all hung side by side down the entire length of that enormous room, producing an effect of magnificence, it is true, but certainly of wearisomeness to the eye. There are no finer examples of Snyders anywhere to be found in Europe, and his decorative genius exerts itself very completely, but the whole effect is monotonous and bewildering, and where one or two of the finest pictures if hung by themselves might be highly appreciated, the effect of the entire series is lost, and the student is apt to give the artist a lower place in the hierarchy of art than he deserves, by reason of the overwhelming effect of this gallery full of his pictures.

The earliest artists of the Flemish school, Van Eyck and Rogier Van der Weyden, are well represented in Russia, the exquisite little picture of *The Annunciation* being certainly by Jan Van Eyck, painted about 1436, while the picture of *St. Luke painting the Portraits of Our Lady and the Holy Child*, now claimed for the great Tournay artist, was painted about 1440, it is believed for a member of the De Clugny family. Another work at one time attributed to the same artist must now be given to Hugo Van der Goes.

Of the Dutch pictures, two portraits by Sir Antonio Mor have a peculiar interest to English students, as they represent Sir Thomas and Lady Gresham. Sir Thomas was, of course, the well-known merchant and financial agent who acted for Edward VI., Queen Mary and Elizabeth, and founded the Royal Exchange and Gresham College. He materially assisted the great Lord Burleigh by his advice relating to commercial agents abroad and by borrowing money for the service of the State, and he entertained Queen Elizabeth at his mansion of Osterley, now the residence of the Earl of Jersey. The portraits belonged to the Walpole collection, and are believed to have been painted in 1570, probably at Antwerp, where Sir Thomas Gresham frequently resided, and where

Sir Antonio Mor settled down after he had left Spain somewhat in disgrace with Philip II., in order to sojourn for the rest of his life in the Netherlands. The portrait in Russia is certainly one of the artist's noblest efforts.

By the great Rembrandt there is a most wonderful series of paintings, over forty in number, affording an opportunity for studying the works of that noble painter unequalled by any other gallery in Europe. Among the religious scenes there are pictures representing *The Descent from the Cross*, *The Holy Family*, *The Incredulity of St. Thomas*, *The Parable of the Master of the Vineyard*, *The Reconciliation of David and Absalom*, *Abraham Receiving the Angels*, *The Sons of Jacob showing Joseph's Coat to their Father*, and *The Disgrace of Haman*, *Hannah and Samuel*, *St. Peter's Denial*, *Joseph Accused by Potiphar's Wife*, and *The Prodigal Son*; whilst amongst the portraits there are superb representations of Rembrandt's father and mother, and very many remarkable ones depicting anonymous persons, as, for example, an old Jew, an old woman, a girl with a broom, an old man, a young man, and a rabbi. Perhaps two of the finest portraits are those which represent Rembrandt's mother and John III., King of Poland; both of them magnificent works, grandly painted.

There are four pictures attributed to Frans Hals, but it is only safe to accept two of them as absolutely genuine works by this artist, inasmuch as the portrait commonly considered to be one of the artist by himself, was probably painted by Frans Hals the younger. It is from the evidence of style to be given to a period between 1650 and 1660, when Hals was between seventy and eighty years old, whereas the man in the portrait is between thirty and forty. The portrait of a young man may, however, be safely accepted; it is a signed work, and was probably executed in about 1635; but the grandest representation of the work of this remarkable painter is a portrait of a sailor or an admiral, which belongs to about the same period, and represents a middle-aged man with long brown hair, in a broad-brimmed hat, white collar, the cuirass of an officer, with a yellow jerkin, and wearing a large silk scarf instead of a girdle. It is painted in the brilliant, sweeping style characteristic of this great artist at his best.

Of that group of Flemish portrait painters generally known as the lesser figure painters of Holland, there are several excellent examples: Dou is splendidly represented by a portrait of a violinist, a replica of the picture at Dresden, with the same signature and date, and equally genuine as that portrait. The

violin player is often considered to represent Dou himself; but this is not the case. There are fourteen other works by Dou, several of which are of the very highest excellence: *The Rabbi*, *The Doctor*, *The Old Woman Reading*, *The Woman Selling Herrings*, *The Girl Bathing*, and *The Woman Winding Yarn*, all of them signed works, exquisite in rich colour, and remarkable for the delicate treatment of detail in which this painter delighted. By Pieter de Hooch there are three pictures, two of which are first class examples of this great Dutchman. A picture of a *Lady in her Kitchen* examining a fish is perhaps the finer of the two, and was bought in 1808 from a dealer in Paris named La Fontaine, who had acquired it from the Mont de Piété, where it had been pledged for 1,000 francs. The effect of light, in which De Hooch so rejoiced, is very remarkable in this picture; the scene takes place in the open air, and the light floods the serious colouring of the courtyard with very fine effect. The other important picture is called *The Concert*, and represents a lady in white satin playing the lute, while near by her is a young cavalier singing to her accompaniment. Here again both window and door are open, and a burst of sunlight kindles the somewhat cold colouring with brilliant and vivacious effect.

This picture did not come into the gallery by purchase, but was a gift to the Emperor of Russia by some unknown benefactor, who desired that his much cherished picture should find a resting-place in the great Russian Gallery, and should hang near to the picture of the *Lady in her Kitchen*, which he had for years past so much admired. Nothing whatever is known of the history of this picture, nor can the name of any persons through whose possession it has passed be identified. It resembles examples by the same artist in the Galleries of Sweden and Denmark, but the unknown benefactor is believed to have been an Englishman, and to have acquired this picture direct from some descendants of the artist's, and he is said to have persistently refused to allow it to be seen or exhibited until one fine day he left it wrapped up in paper at the Hermitage Gallery, accompanied by an unsigned request for its acceptance, and from that moment he has never been traced. It is from his handwriting, and from the manner in which he expressed himself in Russian, that he is believed to have been an Englishman; but this is only surmise, and no one had even known of the existence of the picture until it was sprung upon the critics of Europe by its exhibition at the gallery of the Hermitage.

Metsu, the pupil of Dou, is also well represented in the gallery; there are five signed pictures, all of



THE DESCENT FROM THE CROSS

BY REMBRANDT

[Photo. Hanfstaengl



CHILD WITH PARROQUET

BY MICHEL JANSZ MIEREVELT

[Photo. Hanfstaengl]

them of the finest quality, representing *The Clever Child*, *The Illness*, *The Concert*, *The Breakfast*, and *The Dressmaker*, all delightful little works, very rich in colouring, and finished with great elaboration and skill. The best picture by Mierevelt is the portrait of a little girl about five years old, wearing a red bonnet bordered with lace, a white dress with lace cuffs, and having upon her several rich chains of gold. She carries on the finger of her left hand a green parroquet, and the portrait is believed to represent

one of the Princesses of the House of Orange, probably one of the daughters of Prince Frederick Henry. By Teniers, the younger, there is a very long series of his usual festival Dutch scenes—village fêtes, village dances, scenes outside a village inn, village musicians, smokers, drinkers, players, lovers, and so on. No fewer than forty pictures are attributed to this artist, and the bulk of them are genuine works, painted with all that rich colouring and wonderful sense of atmosphere that mark the somewhat trivial



PORTRAIT OF HELENE FOURMENT

BY RUBENS

[Photo. Hanfstaengl]

representations of Dutch life which appealed to him. Terborch is also well represented by four important, and some other less important, works, but the Dutchman who appears to have most captivated the founders of the Hermitage Gallery is the landscapist Wouwerman. There is a room entirely full of his pictures, over fifty in number, the eternal White Horse appearing in almost all of them, and the effect of so

many landscapes by one artist is rather to cause the observer to undervalue the wonderful technique, admirable composition and extraordinarily brilliant colouring of the artist, and to become wearied in the contemplation of what are, after all, somewhat monotonous productions.

In this somewhat rapid survey of the Dutch painters, Paul Potter must not be overlooked, his



THE OYSTER BREAKFAST

BY GABRIEL METSU

[*Photo. Hanfstaengl*]



Photo, Hanfstengl.

PORTRAIT OF AN ADMIRAL
By FRANS HALS (Hermitage Collection).

Collection of Pictures in the Hermitage Palace

great *Wolf Hound* being a far finer piece of painting than the overpraised *Bull* at The Hague. It is associated with half-a-dozen other works by the same man; and then, finally, attention should be directed to the splendid series of landscapes by Ruisdael, some of them, especially the *Waterfall in Norway*, of incomparable beauty. The roaring, raging water is painted most wonderfully, and comes tearing down the torrent and scattering the spray in all directions upon the foliage close at hand, while the forest, with its dim, dark greens and exquisitely sensitive shades of brown, affords just such a fitting background as the foaming creamy water requires. To those who revel in the superb technique of Ruisdael, and appreciate his masterly representations of nature, the gallery at St. Petersburg offers a very rare treat.

In the French school space will not do more than allow us to refer to some exquisite works by Claude, one of which appears to be a companion picture to the landscape in the Bridgwater House collection. Several charming works by Watteau, especially *The Mandoline Player*, *The Savoyard*, and *The Minuet*, must not be overlooked. Their equals in graceful work can only be found in the pictures at Hertford House presented to this country by Lady Wallace. By his pupils, Lancret and Pater, there are good examples, notably *Spring* and *The Concert*, both so closely allied with the work of Watteau that at one time they were given to that artist. We ought to have referred to the four special great pictures by Claude, which were chief among the treasures at Malmaison, and represent *Morning*, *Mid-day*, *Evening*, and *Night*. Perhaps the great imaginative French artist never produced any works more exquisite in quality than these four paintings done in Rome in 1666, and highly treasured by the Empress Josephine. The earliest French master, Jean Clouet, is represented by a portrait of the Duc d' Alençon, and there are examples of the later men—Poussin, Vernet, Boucher, Greuze, and Chardin.

We have now only a short space left in which to speak of the Spanish pictures. Of the works of Velazquez, that which attracts the greatest attention is the masterly study of Pope Innocent X., made by the artist in view of the life-size portrait painted in 1649, and preserved at the Doria Palace in Rome. This was one of the greatest treasures of the Walpole collection, and is a magnificent work. It is almost worth the whole journey to Russia to

inspect this wonderful study, and to realise, as one does from it, far better than from the finished picture, the extraordinarily bold technique of the great Spaniard. There are two portraits of the Count Olivares, and two of Philip IV., one a full length, and the other a bust portrait; and there is one remarkable early work of the *Bodegone* type representing a breakfast, which should be compared with some similar works belonging to the Duke of Wellington and Sir Frederick Cook.

By his great rival, Murillo, there are twenty-two paintings, perhaps the most beautiful being *The Vision of St. Anthony of Padua*, in which the Infant Christ is represented descending from Heaven upon the rock in front of the kneeling saint. There are two pictures of *The Adoration of the Shepherds*, a superb painting of *Isaac Blessing Jacob*, a wonderful luminous *Annunciation*, an impressive *Crucifixion*, and two or three superb portraits, showing this deeply religious, but over-sentimental, artist at his best.

By Zurbaran, most Spanish of all the Spaniards, there is a fine representation of St. Laurence, painted in 1636, and bearing the bold and remarkable signature of the artist, which attracts the attention of a visitor as soon as he enters the Gallery. The Saint is wearing richly decorated sacerdotal garments, and is in an ecstasy of fervour. No better example can be desired to exhibit the religious artists of Spain, with their stately dignity and overpowering emotion.

There are half-a-dozen by Ribera full of rich, gorgeous colouring. Pareja, who was Velazquez's servant, and whose work is so rare even in Spain, is represented by a fine example of a Capuchin, and there is an extraordinary portrait by the Cretan who became more Spanish than the Spaniards themselves, and whose nickname was El Greco, representing the poet Alonzo—a fine example of the best productions of this sombre and extraordinary artist.

It has only been possible in these articles to glance at a few of the notable works in the gallery; but there is hardly any collection in Europe offering more entertaining problems to the art student than the Hermitage, and it is most unfortunate that so few persons take the trouble to visit a gallery not really so inaccessible as people are apt to think, for the contents of it are well worth the long and somewhat tiring journey, and will well repay the lover of pictures who desires a very rich treat, and the sight of a gallery containing a splendid series of masterpieces.





Mr. William Ward's Collection of Resist Silver Lustre at The Kennels, Mellor, near Blackburn By H. C. Lawlor

THE name of Mr. William Ward, now the possessor of probably the finest collection of Resist Silver Lustre in the world, has until comparatively recently been better known as that of a good all-round sportsman than as a collector of articles of vertu.

To one visiting his residence at Mellor, there is ample evidence that the excellent taste and judgment with which he is naturally endowed, and for which he is so well known in sporting circles, has also extended to the compilation of his magnificent collection of Resist Silver Lustre ware. Cabinet after cabinet, lining the walls of several rooms, is filled

with all that the heart of a collector of this ware could desire.

With every specimen in practically mint condition, it was somewhat difficult to make a selection for these illustrations. To overcrowd the groups would have been a mistake, necessitating the individual pieces being shown in too small a scale, while the avoidance of this compelled the omission of many specimens quite as interesting as those included.

In Nos. i. and ii. are displayed some exquisite examples of the vine pattern. In the collection are several full sets of cups and saucers, part of which only are shown in these groups; those in No. i.



No. 1.



No. II.



No. III.



No. IV.

and those in bottom row in No. ii. are of most brilliant and clear lustre, and of almost eggshell lightness. The inscribed plates with the vine borders are evidently part of a set made to commemorate a wedding, probably as a wedding present. Many of the pieces in these two groups are the productions of the old Yorkshire potteries, though it would be dangerous to ascribe them too dogmatically either to Leeds, Doncaster, or Castleford. Others are of Staffordshire origin, two pieces being of peculiar interest, namely, the plate in bottom row in No. ii., which is marked "Warburton," impressed, and

resist, the masonic jug in No. vi. being perhaps the most notable.

In No. viii. is shown one of the most remarkable pieces in the whole collection—a three-gallon jug, fifteen inches high, in absolutely mint state, and bearing the incised cross used by the old Leeds pottery. It is a curious fact that of the many hundreds of specimens in this collection undoubtedly Leeds ware, this is the only specimen bearing the mark of the Leeds pottery.

No. ix. shows a group of drinking vessels, mugs, goblets, and tankards of various patterns. Of these



No. V.

the dainty little teapot in No. i., marked "W.," impressed.

Another favourite decoration in resist ware is the exotic bird design exemplified in Nos. iii. and iv. On the jugs in the top row, No. iii., the birds are painted in vivid colours over transfers on white ground in circular panels, round which are worked elaborate resist floral designs in white and silver. These jugs are exceedingly rare. The bottom row displays the more frequently met with bird design in plain white and silver, while in some pieces in No. iv. the pattern is shaded with colouring.

Animals as a subject of decoration are rarely met with, but this collection includes a number of interesting examples, some of which are shown in No. v., the lion jug (gallon), standing nine inches high, in plain resist, being the most striking. Others show hunting or farmyard scenes, and some have the pictures enriched by colouring.

Nos. vi. and vii. display various other designs in

the large mug with Japanese decoration is of particular interest, being most uncommon, while the large communion chalice is also a very rare piece.

A few very handsome vases are shewn in No. x. The centre urn, standing fourteen inches high, and the vases on either side of it, are of a most unusual pattern, very striking, and probably unique. The three small vases with panels of very finely painted little pictures of a mother amusing a child, are most probably Derby, as is also a very quaint inkstand not shewn in the illustration.

Mr. Ward has been most fortunate in securing a number of very fine specimens of jugs with names or mottoes and dates, worked in the resist pattern. Some of these appear in No. xi. These are doubly interesting, not only on account of their individual beauty and rarity, but from the fact that most of the dates on the resist jugs, and the subjects of coloured transfer pictures where these are found combined with resist decoration, unite to assist us in arriving at



No. VI.



No. VII.



No. VIII.

the exact date when resist ware was first made. Of actually dated pieces, the earliest in this collection is the fourth on top row in No. xi., 1812. Several are dated 1813, one 1814. Of pieces where transfer pictures of topical or historical events are combined with resist pattern, the majority refer to the same period. For example, in No. xii., five jugs have pictures relating to the wars of 1812 to 1814, one being an example of the now much-prized jug shewing "Boney escaping through a window." One jug in No. xii. bears the inscription "Richard Bacchus, 1810," but this jug, though decorated with silver lustre, is not resist pattern. Another jug, that to the extreme right in No. xi., bottom row, bears dates 28th July, 1804, and 29th July, 1806, as the birthdays

of Thomas and Samuel Japson, but these dates evidently do not indicate the period when the jug was made.

All the resist pattern illustrated, with the exception of No. xiii., is on white or ivory ground—probably ninety-nine per cent. of the specimens coming into the hands of collectors are; a few specimens turn up on canary ground. Rarer still are those displaying silver resist on a turquoise blue ground, while rarest of all is silver resist on pink or apricot. No. xiii. shews fourteen pieces on canary, three on blue, and only one on pink ground.

It is perfectly safe to say that Mr. Ward is the happy possessor of by far the finest collection of this ware in the world. He has for many years



No. IX.

Resist Silver Lustre



No. X.

availed himself of every possible opportunity of securing rare and beautiful specimens as they came upon the market. To secure a few particularly fine specimens he has several times bought out whole collections, from time to time weeding out the more or less inferior pieces thus accumulated. It would be equally safe to say that no amount of money could now bring together another collection even remotely approaching in merit that of Mr. Ward. This fact, however, need not in any way discourage other collectors, who, if they cannot hope to gather together a collection as good as this one, may still occasionally pick up an odd specimen of great beauty

and rarity. The very scarcity of such pieces but adds to the delight of the collector fortunate enough to secure them. It may be of interest to collectors to note that while few good pieces of resist ware are now to be found in dealer's shops in this country at anything like a reasonable price, quite a number may still be picked up on the continent, where it does not seem to be appreciated to the same extent as at home.

Those who have tried to photograph silver lustre ware, and understand the difficulties of overcoming the effects of reflection and cross lights, will appreciate the illustrations in this article. They are from photographs by Mr. B. Ward-Thompson, of Wilpshire,



No. XI.



No. XII.

Blackburn, an amateur whose exhibit at the Royal Photographic Society's exhibition in the New Gallery in Regent Street some time ago included several groups of silver lustre from Mr. Ward's collection, which were much admired and thoroughly appreciated

by those who have tried this peculiar branch of photographic art. The groups for the photographs were selected only from Mr. Ward's collection at Mellor. He has an almost equal collection at his London residence.



No. XIII.



T. Stothard Pinxt

C. Knight Sculp.

RUN AWAY LOVE.

*Who that finds the Boy shall have
The sweetest kiss I ever gave.*

*And he that brings him to my arms,
Shall master be of all my charms.*

Fire-Dogs Part II. By J. Hartley Beckles
(With Illustrations of the Chief Examples to be met with in the Kingdom)

ALLUSIONS to andirons are often met with in seventeenth-century books, plays, and pamphlets. One of the most curious I have seen occurs in a tract entitled "A Threefold Discourse between Three Neighbours" (London, 1642). "How," it says, "our Bishops are like andirons of State, standing in a chimney but for show; but if a heavy block or red billets are brought to the fire there are poor little creepers or cobirons underneath that must bear all the weight. And there you resemble to the inferior clergy."

In a play of the Restoration period, "The Maid's Lament," one of the characters exclaims: "Your Houses of Lords and Commons! Why they stand there still like a pair of fire-dogs, while all the substance above them which they support is burning—burning. And what would you have them do, sirrah. Were they not made for that?"

"Do you see yonder fire-dogs?" cries Martin Merryman in another play. "They have in their time borne a whole forest on their backs, oak and beech and pine and cedar, and yet they are none the worse for it, as ye may see, sir, by their faces. And they have seen and smelt, aye, and suffered ten thousand of the squire's fires, which an' they were rolled into one would make a conflagration far bigger than that which burnt St. Paul, his church, and turned a thousand families out of doors."

We find numerous instances of andirons being left by will during the seventeenth century, which may be regarded as the century *par excellence* for costly, curious, and elaborate fire-dogs. Although the manufacture of bronze examples does not seem to have been carried on in England, yet bronze fire-dogs were occasionally brought to England.

A very fine pair of bronze dogs may be

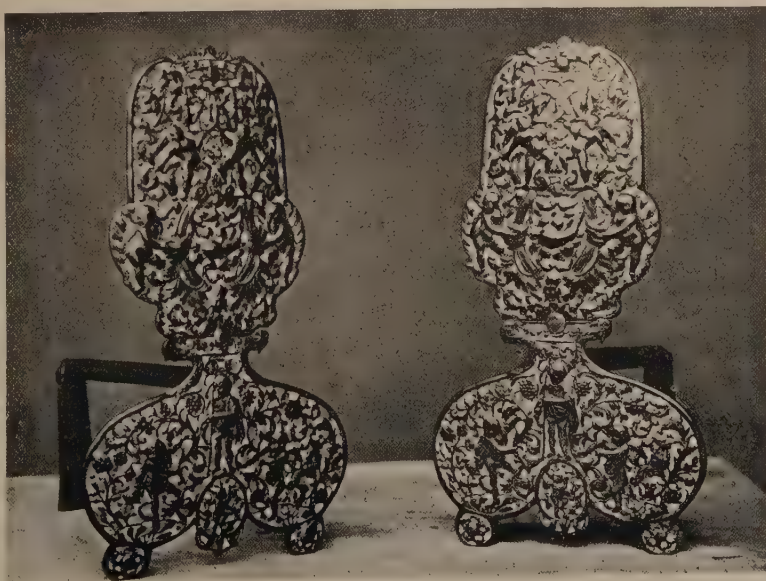
seen at South Kensington. At the summit of one is a statue of Jupiter, and of the other is Venus, with the following inscription: "Josepha di Levi in Verona me fece." They are of sixteenth-century Italian workmanship, and were acquired by the authorities for £75 10s., although I am informed that a well-known collector, who was too late to bid at the sale, would gladly have acquired them for £200.

Another pair in bronze is of even more exquisite design and finish. The base is of masks and strap-work, above which are cupids supporting a vase surrounded by a statuette of a cupid. These, likewise, are Italian, about 1760, and were until lately in the Soulages Collection.

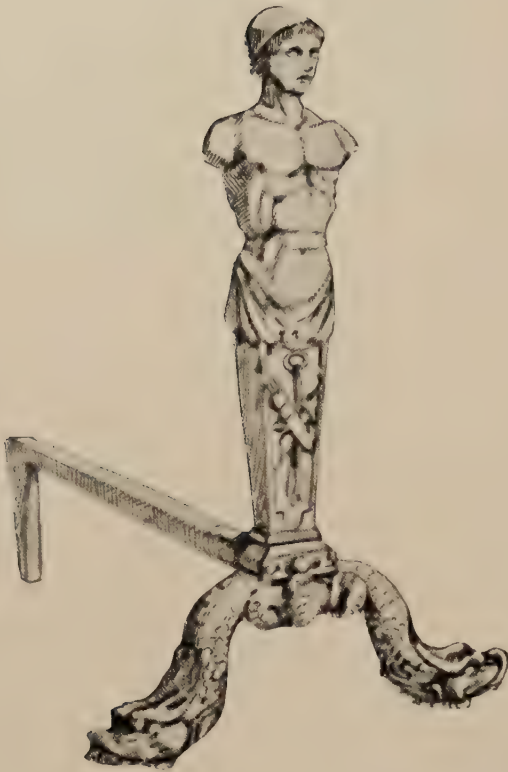
Most of the finest came from Italy, and were often of the most sumptuous workmanship, as may be seen by the photographs of two or three which accompany this article. But there is a German pair—an Adam and Eve supported by mermaids and tritons—which earned the high commendation of Mr. Alfred Gilbert, R.A., who pronounced it "a masterpiece."

Indeed, the Florentine and Flemish sculptors put as much labour and skill into the composition of one of these bronze fire-dogs as would have sufficed for a far more pretentious work—a staircase, a fountain, or a statue. The growing refinement of the age, the home-keeping habit as compared with the perpetual life out-of-doors, warring, hunting, and hawking, made the decoration of the hearth of greater consequence than formerly.

The family, guests, and dependants of the nobles sat around the cheerful blaze, and, listening to music and minstrelsy, doubtless centred much of their attention upon the equipment of the fireplace. In such case the tribute of admiration could not have been withheld from



PAIR OF ENAMEL FIRE-DOGS (1625) AT SOUTH KENSINGTON



CAST-IRON FIRE-DOG AT ALDINGTON, KENT

these ornate pieces of metal work, of which it is to be regretted that so few have survived to our own era of grates, stoves, and gas, steam, and electric heating. There are two noteworthy pairs of bronze andirons in the National Collection at South Kensington. In the Soulages Collection is a bronze pair of Italian *alare* of Queen Elizabeth's time.

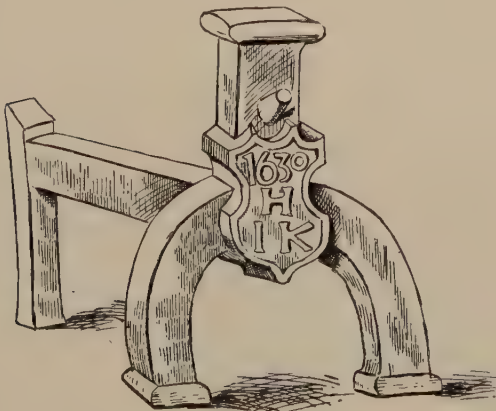
One Johann Muller set up in Dresden a manufacture of andirons exclusively, issuing the following notice or prospectus to the nobility, gentry, and burghers:—"I, Johann Muller, observing the rude and simple designs in fire-dogs wrought by the Dresden workmen, and perceiving how much more delight



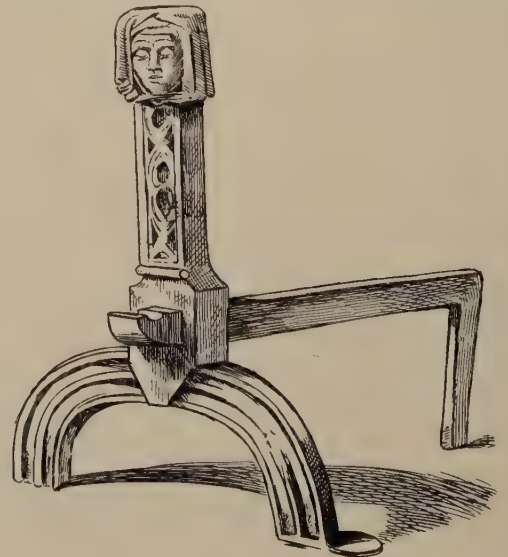
CAST-IRON FIRE-DOG, LATE 17TH CENTURY

a man hath, especially in winter, in contemplating the beauty of his hearth and its accessories than of other parts of his house which it hath been the custom more to adorn than was necessary, will hereafter strive to rectify this, and by an originality of design and careful workmanship strive to excel the best productions of the Italian and Flemish workmen in bronze and iron and brass."

Although, even in the best country mansions, silver,



ANDIRON AT CHICHESTER, 1630



16TH CENTURY FIRE-DOG AT NORTHAM

Fire-Dogs



ITALIAN 16TH CENTURY BRONZE



ITALIAN 16TH CENTURY BRONZE

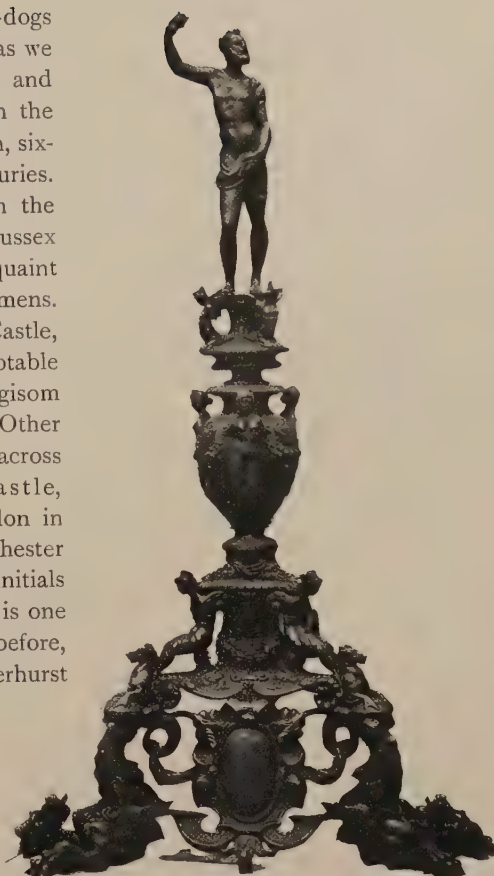
bronze, brass, and enamel fire-dogs were rarities in England, yet, as we may see, a great deal of care and ingenuity were expended upon the iron variety during the fifteenth, sixteenth, and seventeenth centuries. They particularly flourished in the South of England, and the Sussex foundries turned out many quaint and, to-day, greatly prized specimens. There are several at Lewes Castle, Chichester, and Horsham. A notable pair may still be seen at the Sergisom Arms Inn, Haywards Heath. Other specimens which I have come across are at Penshurst, Hever Castle, Northiam, Burwash, Smardon in Kent. A fine one at Chichester bears the date 1630 and the initials "H. I. K." At Leeds Castle is one dating back nearly a century before, and I am told that at Lamberhurst Vicarage is a pair bearing the Ashburnham arms and the date 1591, and another of about the same date at Warbleton Priory. Nor must we omit to mention the pair still, I believe, at the Crystal Palace.

Inscriptions are common on old furniture, plate, and china, but so far I have met with no remarks on the legends, sometimes of considerable length, found on old fire-dogs. It is suggested that these may have been engraved on the plaque or scroll by some later possessor, whose protracted meditations before the fireplace took this form :

Here I sitte within the hearth
With my husband (wife) to share my mirth
Heap the logs onn good mortals all
To warm the folks in master's hall
Heap them onn and do not spare
Full many a billet we can bear
We wish you warmth and right good cheer
Good mortals all for many a yeare.

Another, formerly at Leasowes, in Cheshire, bore an inscription on a brass plate, thus :

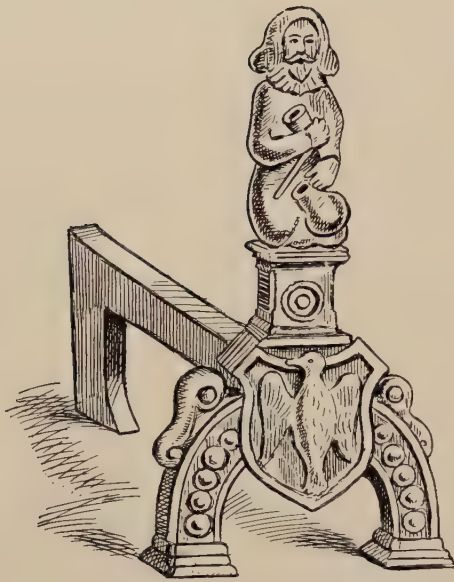
Of fire and flame, good sir and dame,
We are the Servants ready
Come toast your toes and drown
your woes
In jugs of warm ale sturdy.



GERMAN 16TH CENTURY BRONZE



ITALIAN 16TH CENTURY BRONZE



IRON FIRE-DOG AT LEWES CASTLE

from a mansion destroyed in a conflagration, July, 1773.

Ye who behold me here into this dark corner flung
Haply care naught for all my flowing past
When, with my fellow, both the old and young
The first lord of the manor and the last
Clustered before me as before holy clerke
Whilst I expounded from a wondrous text
Shewing them hell and heaven in light and dark
The splendours of this world and of the next
The leaping fires. Two centuries we stood
And watched them build their fortunes . . .

And in this strain the articulate andiron continues for nearly two hundred lines. The theme, at any rate, is not unworthy of Cowper, who might well have included it in his "The Task," when he can find inspiration in such objects as a sofa and a teapot.

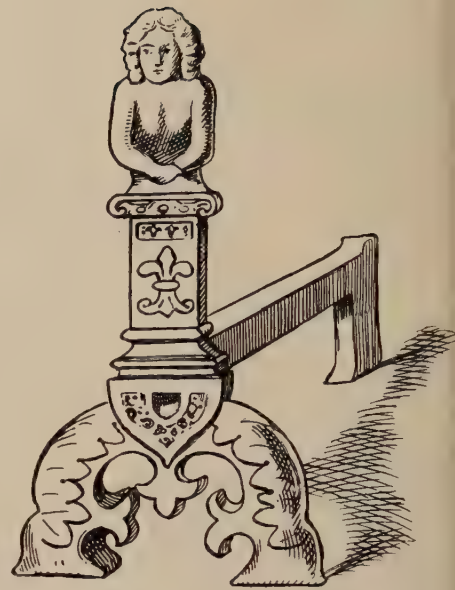
Truly there is a peculiar fascination about these "sturdy mementos of bygone days" which is not possessed by other classes of metal work, however intricate the design or superior in intrinsic worth; for they seem to conjure up

Besides these quaint inscriptions, most of which, albeit, are of a much briefer character than those we have quoted, there is at least one set of verses extant, by William Dale, of Guildford, supposed to set forth the sentiments of an old and-iron, rescued

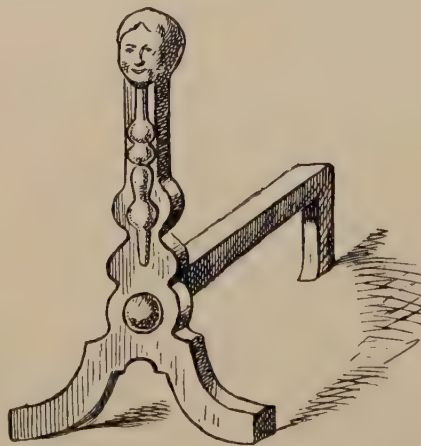
as they now stand, grim and cold in hearth or in museum cabinet, the ghosts of ancient scenes of fireside revelry, of giant logs leaping with lurid flame, of happy faces, of lusty choruses, of the wine and wassail which we cannot well associate with our straitened hearths and flimsy fire-irons of to-day.

Good examples of fire-dogs have considerable value to collectors, a value which is growing greater with the increased interest in metal work. Since the South Kensington authorities were induced to add a collection of ironwork to their manifold treasures, one has now by no means an ill criterion whereby to judge such specimens as occasionally come into the auction room and are met with in various places and at dealers. Lady Dorothy Nevill possesses several interesting iron examples having the spit adjustment (this variety was called cob-irons). A large collection was exhibited

some years ago, the property of Messrs. Feltham. There are many copies of old fire-dogs now made, as well as some really beautiful designs in the spirit of the old, for which the rare craftsmanship of that "man of iron," Mr. Starkie Gardner, is responsible. Even in the modern small iron and brass andirons for the grate one notices, in the pattern and workmanship, how much the revived interest has influenced the Birmingham and Sheffield contemporary manufacture.



IRON FIRE-DOG (CHARLES I.) AT BURWASH



FAMILIAR TYPE OF 15TH CENTURY FIRE-DOG



Heraldry and Autographs Amicorum

The Stammbuch, or Album By Martin Hardie

THE collector at times finds in his hands a small, dumpy volume, neatly and strongly bound in leather or morocco, containing coloured coats of arms, with inscriptions in Latin or German script of the sixteenth or seventeenth centuries, often hard to decipher, and, when deciphered, often hard to understand. The ordinary connoisseur is not as a rule inclined to devote overmuch time to the intricacies of the heraldic science. Art is long, he will say, and

life too short for this "silly science of silly old men," and he will lay aside the book after a casual glance. Yet the volume to which we refer, the Stammbuch, or Album Amicorum, to give it its various names, is of considerable sociological as well as antiquarian and artistic interest, and our purpose now is to show something of its origin, its history, and its nature.

The Stammbuch has its origin at the beginning of the sixteenth century, at earliest at the end of the



FROM THE ALBUM AMICORUM OF BARON WOLCKENSTEIN



FROM THE ALBUM AMICORUM OF JAN VAN GAMEREN

fifteenth. It belongs to the border-land of old romance, to the days when ladies rode with hawk on wrist, when minnesingers gathered in princely courts, when tourney and joust, with the sweet influence rained from ladies' eyes, drew together all that was knightly and noble in the land. At the tournament it was only those who could prove their knightly origin who could presume to enter the lists. As the knight arrived with his esquires he was met by marshals, heralds, and pursuivants-at-arms, to whom he must prove his noble descent. At a large gathering of knights and squires it was essential that these explanations should be made with all possible speed, especially in the case of a combatant who arrived late in the field. Naturally, then, it became the custom to possess a tourney book (*Turnierbuch*) containing a copy of the family tree, its letters of nobility, and pictured coats of arms.

But by the end of the fifteenth century the great days of tourney and joust were ending. The sweet reasonableness of the Renaissance was penetrating social and political life, and the spirit of the Reformation was beginning to shed its influence over religion. The love of the fray was yielding to the love of learning and letters.

By the sixteenth century the "gentle science" of heraldry had taken strong root. With its laws and language every

man who claimed to be "gentle" was expected to be familiar; to be ignorant of them was to confess himself a "churl." In England the *Liber Armorum* of Dame Juliana Berners (St. Albans, 1486), wherein "is determyned lynage of Coote armiris," and "folowyth the Blasyng of all maner armys in latyn, french and English"; or Sir John Ferne's *Blazon of Gentry* (London, 1586); Reuxner's *Thurnier Buch* (Franckfurt-am-Mayn, 1566) and Jost Amman's *Wapen und Stambuch* (Franckfurt-am-Mayn, 1589) in Germany; *Le Blazon des Armoires* (Lyons, 1581) in France—all bear evidence to the widespread interest taken in the heraldic science by knight and dame of the sixteenth century. By the end of the century also a splendid tradition of heraldic design

had descended from Dürer and the Little Masters. Under all these influences, then, the *Turnierbuch* developed into the more peaceful *Stambuch*, a sort of heraldic autograph album, wherein a man persuaded his comrades, at friendly joust, or banquet, or singing match, to inscribe their names and arms.

It may be asked whence the facilities came for painting these coats of arms, many of them beautiful pieces of illumination. But it must be remembered that there was no royal festival, banquet, coronation, or noble marriage at which a painter, especially a painter of heraldic ornament, was not present. During



FROM THE ALBUM AMICORUM OF JAN VAN GAMEREN



FROM THE ALBUM AMICORUM OF WOLFGANG LEUTKAUFF

Heraldry and Autographs

the sixteenth century many a painter, as many a poet-singer, found his livelihood in wandering from court to court, from festival to festival. Such a painter would illuminate the required arms, and their bearer would inscribe his name, a note of friendly greeting or remembrance, and frequently a motto.

From the world of knighthood and the court the Stammbuch passed into homely use, and took the place of the modern autograph album. Becoming simply an autograph book, or Album Amicorum, it is found in common use among students. The German student of those days visited, as a rule, two or three different universities, often travelling for a *Wanderjahr* into foreign lands to sit at the feet of the famous teachers in France or the Netherlands, or in Bologna, Padua, and other great schools of Italy. On his travels the student carried with him this Album Amicorum, in which he collected the arms and autographs of teachers and fellow-students. In most cases the short motto that was attached to the coat of arms has given place in students' books to wise or witty sentiments of greater length, and, instead of the arms themselves, we find various illustrations of scenes or places, actual or imaginary. One calls to mind for an example of this type of book the scene in Goethe's *Faust*, where Mephistopheles takes the student's Stammbuch and inscribes therein the ominous words: "*Eritis sicut Deus, scientes bonum et malum.*"

Our illustrations are selected in the first place from two of these albums in the National Art Library at South Kensington, dating

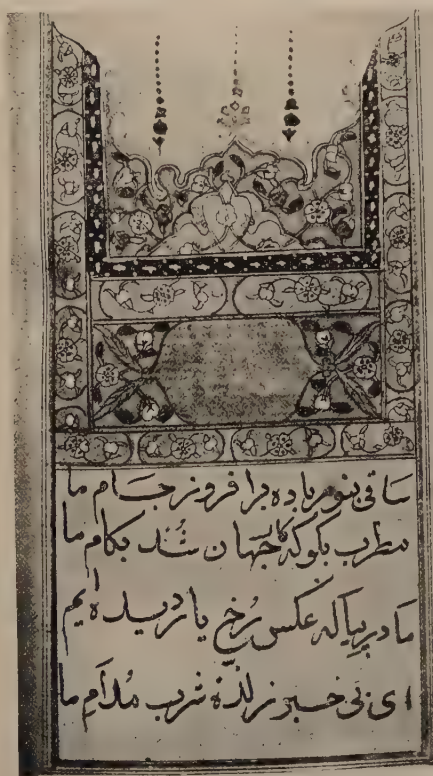


FROM THE ALBUM AMICORUM OF WOLFGANG LEUTKAUFF

the motto: *Constanter. Ubi messis, ibi sicut Semen Sinapis*; and below: *Generoso Dno. Sigismundo Baroni in Wolckenstein & Rodenegg, Constantinus, Georgius et Rudolphus, fratres germani, Barones in Polweijsser & Weijsserthal, perpetuae amicitiae et suavissimae familiaritatis cā ff. Pataviis, vii, Aprilis, Anno 1571.* On another is the brief inscription: *Domino Joanni Gameren, Contemporaneo suo integerrimo, in perpetuum necessitudinis vinculum scribebat*

Joannes vanden Kieboom, Andouerp. Anno 1571, 28. Decemb.

These two inscriptions are typical of the earlier and more conventional class of Stammbuch, but another album in the Art Library is one of a later type, in which the heraldic shields have given place in many cases to a purely pictorial drawing, still with name and motto attached. The album in question belonged to Wolfgang Leutkauff, and contains dates from 1616 to 1632. It is of peculiar interest and value in that the leaves afford examples of every manner of marbled and coloured paper of the period. Wolfgang Leutkauff appears to have been a considerable traveller for those early days, and from internal evidence we find that he lived at Constantinople for



TURKISH ORNAMENT FROM THE SAME ALBUM

The Connoisseur

the greater part of the years 1616 to 1624. In 1623 he seems to have made a grand tour of Italy, visiting Verona, Venice, Parma, Bologna, Florence, Rome, and other places, and bringing away from each a record in his album of friendships made or renewed. The wording of the entries is of the same type as in the earlier books, and is usually in Latin, though sometimes in German or Italian. One entry, for instance, is made at Rome: *Spes mea Cristus.—Ad perpetuam sui memoriam scripsi ego infra scriptus carissimo suo amico Leutkauff, Romae, 15 Aprilis, 1623, Jacobus Groll.* Another is headed with the distich, *Omnia si perdas famam servare memento, Qua semel amissa, postea nullus eris*, and below the arms bears the inscription: *Hoc memoriae ergo scribebat Jo: Rainardus a Schawenburg Dno. Wolfgango Leutkauff in itinere Constantinopolitano, Adrianopoli in Tracia, die 26 Junii Anno 1624.*

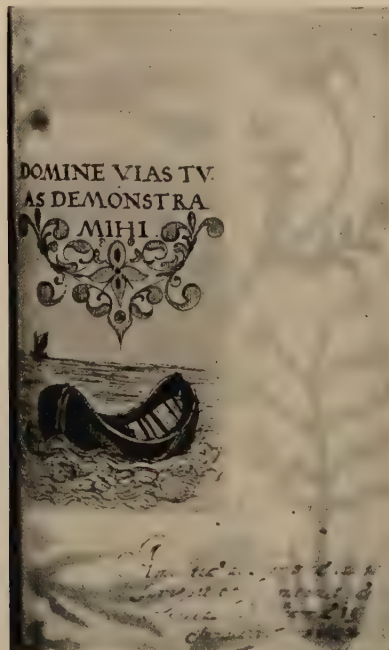
The mottoes are of a similar nature to those in the earlier book: *Per dura et ardua: Si non Arte, forte quondam Marte*, and so on. Texts also occur frequently, a favourite one being, *In hoc signo glorior*, or, *Absit autem a nobis gloriari nisi in cruce et resurrectione domi. nost. Jesu Christi.*

One of the most interesting pages in the book faces a coat of arms dated at Constantinople, 1616, and represents an Eastern fair. The original is a piece of bright colouring, with a vivid green on the centre swing, and costumes of blue and vermillion. On the

left you see the walls of a town with mosque and minaret, and outside in the open is every kind of swing, merry-go-round, and ocean wave—everything that is symbolic of 'Appy' Ampstead on a modern Bank Holiday, even to the "ladies' tormentors" in the foreground. Surely there is nothing new beneath the sun.

The next illustration shows a good example of Turkish costume of the period, and a typical page containing a coloured coat of arms with a motto and inscription, written at Constantinople in 1619. Another is a pleasing example of Turkish script and ornament, the original being beautifully illuminated in blue, red, and gold. The last, dated Vienna, 1632, is a neat piece of design, though a little amateurish in execution, and shows a typical example of coloured paper, extremely simple, and looking almost as though the effect had been produced by the impression of natural flowers. On many of the pages is a cross, and the sad note, *Requiescat in Pace*, written by the owner when he heard of the death of an old friend.

These books frequently appear in the market, especially in the catalogues of German booksellers, and are always a pleasing acquisition. There is a large collection of them in the manuscript department of the British Museum. For history, costume, design, and heraldry they are of value and interest, and above all they are instinct with that personal element that is wanting in the printed book.



FROM THE ALBUM AMICORUM OF W. LEUTKAUFF
(SHOWING PATTERNED PAPER)



LA TOILETTE DE VENUS
ENGRAVED BY J. A. L'VEILLÉ
AFTER J. B. HUET



Some Notes on a Collection of Old Oak Furniture By Christopher W. Hughes

THE Cotswolds, once the abode of rich woolstaplers and leather merchants, now a poor agricultural district, have been the home of much of England's best oak furniture; but the migration of the labourers to the towns, the depression of the last few years in farming districts, the consequent break up of many old homes, and, above all, the rage for collecting old oak, have left comparatively little good furniture in the cottages. Those who know the Cotswolds will remember how many splendid mansions are now cottages, and many interesting fireplaces and panelled rooms may be seen in the dwellings of labourers.

These illustrations are of pieces collected in the district during the last few years. The first is an oak stool; it has three carved panels. On those shown in the

photograph are carved bowls; one contains pomegranates, the other mythical monsters.

The third is a plain "linen" panel. The old man from whom it was purchased believed the panels to be from pew-ends out of Fulbrook Church, Oxon.

In the same photograph is a curious cast-iron picture, representing St. John. The picture and frame are separate. There is nothing to indicate the date; it was bought at an auction in Burford, and it is impossible to discover its history, but it gives one the idea of being foreign.

The churches have been terribly ransacked, and it is not uncommon to find communion tables used for dining upon, and it is the exception to find coffin-stools anywhere but in private houses. The churchwardens must have been singularly unscrupulous some years back.



NO. I.—OAK STOOL WITH CARVED PANELS AND
CAST-IRON PICTURE OF ST. JOHN



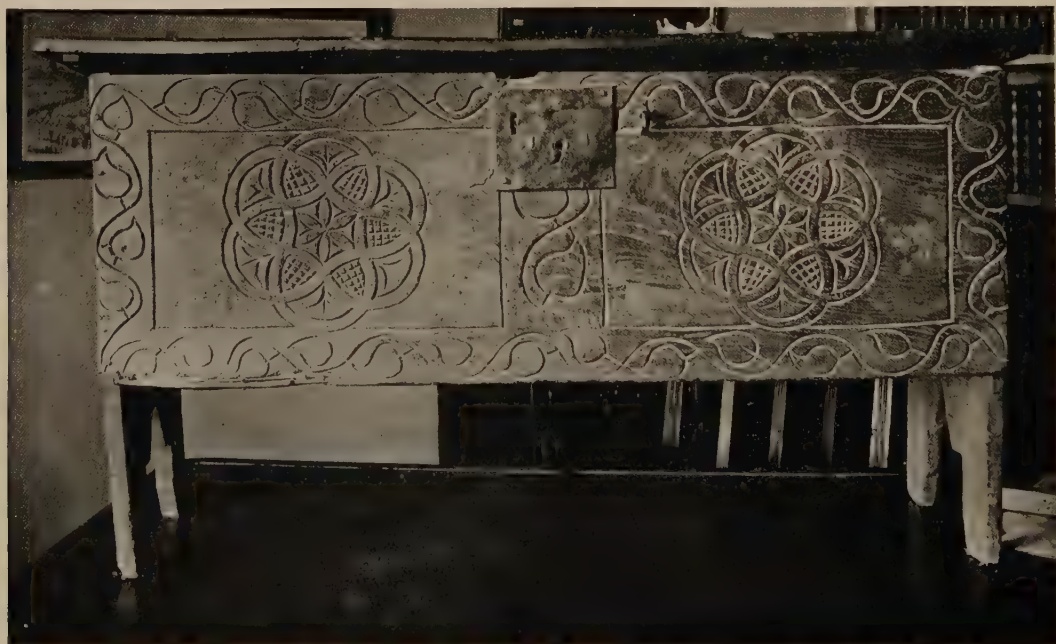
NO. II.—OLD CHURCH CHEST

Nos. ii. and iii. are without doubt from churches. No. ii. is very interesting, and it comes from a village on the borders of Oxon. and Warwick. The old lady from whom it was purchased knew it to have been in their family for many years. The top, panels and centre are the oldest parts. I am not sure about the end strips, and the bottom is Jacobean, evidently inserted when the old part was broken away. I had to add a piece in place of the lock, which was gone. The oldest part appears to be fifteenth century.

No. iii. is an elm chest of good and bold design; it has a curved keyhole. The date would be, I think, late sixteenth century.

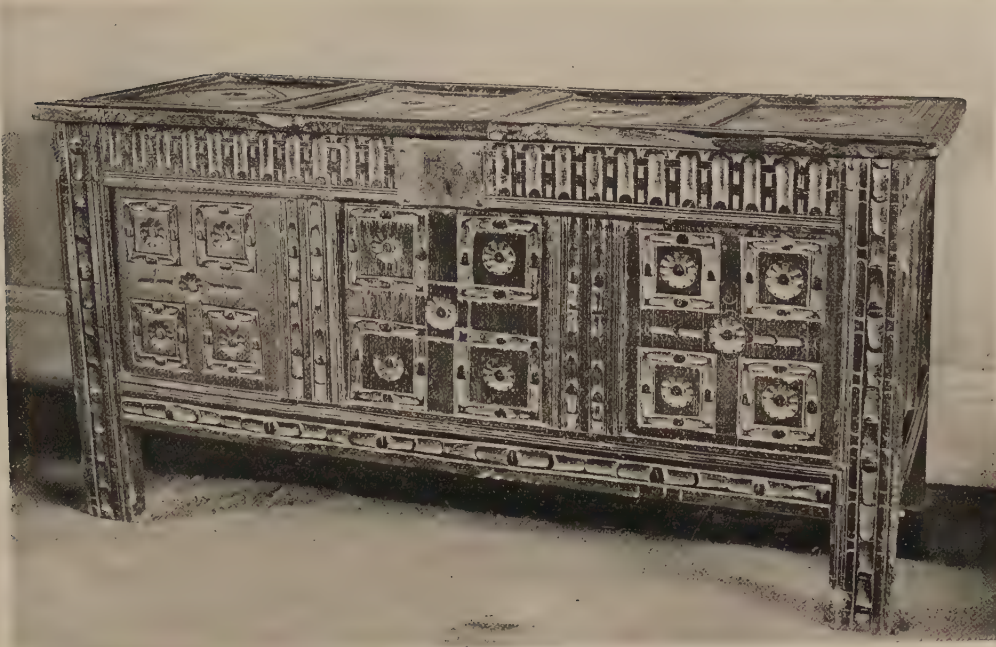
The next chest (No. iv.) is a fine example of Jacobean coffer, 4 ft. 6 in. by 4 ft. 4 in. This was a lucky purchase at an auction, when it passed unnoticed beneath heaps of other furniture, and sold for fifty shillings.

The last is a gate-leg table from Forest Hill, near Oxford, bought at a farmhouse sale. I like to imagine Milton and his young wife, Mary Powell, who were married there, dining at it. This, though it requires a strong imagination, is just possible. How charming the old villages must have been before the advent of corrugated iron, blue slate, and, within, bamboo! Happily the Cotswolds have been kept free, for lack of a railway, of one horror—*i.e.*, red



NO. III.—LATE SIXTEENTH CENTURY CHEST

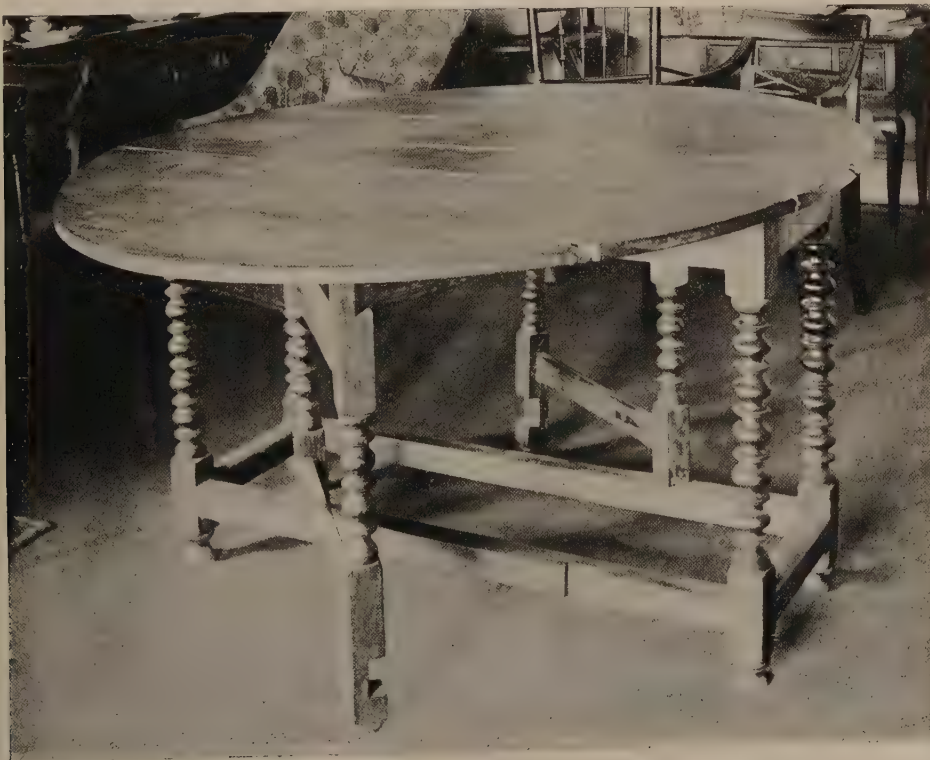
Collection of Old Oak Furniture



NO. IV.—JACOBEOAN COFFER

brick. Long may it stay away, so that the charm of the old grey cottages shall be preserved even if the old furniture has gone into the hands of collectors. They, after all, appreciate it much more than (for

example) the ignorant cottager who cut a foot off the bottom of a magnificent grandfather clock-case because it was too tall for the room in which he wished to have it.



NO. V.—GATE-LEG TABLE



Old Silver Plate in the Irish Historical Loan Collection at the Dublin Exhibition

By E. Alfred Jones

THOUGH an unique opportunity has been allowed to pass without collecting together a really representative array of old Irish plate at the International Exhibition at Dublin, many of the specimens on view there are of the utmost value and interest to lovers and collectors of old silver.

"Potato rings," as was to be expected in their place of origin—Dublin—form one of the chief exhibits in point of numbers, Colonel Claude Cane sending his

important collection of this exclusively Irish article of domestic plate. This collection comprises fifteen examples, all of which are different in size or design, as will be seen from the illustration (No. i.). Some are pierced with scroll and lattice work, with medallions and festoons in repoussé; others are pierced and decorated with foliage, fruit, animals and birds, while another is decorated with architectural pieces, human figures, etc. It is a comprehensive display of



NO. I.—COLONEL CLAUDE CANE'S COLLECTION OF IRISH POTATO RINGS

Old Silver Plate



NO. II.—IRISH CAUDLE CUP

FROM THE COLLECTION OF COLONEL CANE

these rings, made at Dublin by different silversmiths: Charles Townsend, William Hughes, Stephen Walsh, Geo. Hill, Joseph Jackson, Thos. Kinsela, John Locker and Wm. Homer, between 1770 and the year 1781, when this short-lived fashion came to an end. Mr. Henry King also sent two specimens, of different designs, with his collection of plate (No. vii.). The promoters of this section have done well in showing three potato rings, which had been seized with forged hall-marks, as a warning to purchasers of old plate.

A very interesting small old Irish caudle cup, $4\frac{3}{4}$ in. high (No. ii.), was also exhibited by Colonel Cane. The orthodox shape of the bowl, which is fixed with two plain scroll handles, calls for no comment; but the unusual repoussé work, consisting of monkeys in the act of drinking and smoking, with a drinking mug and a candlestick before them, with squirrels in trees, deserves more than ordinary notice. Above the short moulded foot, which has a cable band, is a low row of upright acanthus leaves. According to the marks stamped on it, the cup was wrought, about 1690, by Caleb Webb, of Cork. It is to be regretted that the superb caudle cup and cover, made at Cork about the same date by the Flemish immigrant, Charles Bekegle, in Mr. C. J. Jackson's collection, was not exhibited at the same time, and thus afford the throngs of Irish visitors an

opportunity of seeing, if not appreciating, the excellence of some of the Cork silver-smiths' work. True, the chance of examining another—highly important piece of Cork plate occurs in the celebrated silver mace of the Cork Guilds, from the South Kensington Museum, which was fashioned in the reign of William III. by Robert Goble, with the assistance, it is confidently supposed, of the Fleming, Bekegle, just mentioned.

The next piece of plate—exhibited by Colonel

Hutcheson-Poë—is a large monteith bowl, $6\frac{1}{2}$ in. high, of the usual type, with a fixed scalloped edge, adorned with cupids' masks at intervals, and with two stirrup-shaped handles attached to lions' masks. The body is decorated with hollow flutings and a large scrolled and scaled panel, engraved with the Santry arms in the centre, and it rests on a low gadrooned foot (No. iii.). It has the London date-letter for 1700, and the mark of the maker, Anthony Nelme, who produced a good number of these bowls. The main interest in this bowl lies in the fact that it belonged to the last Lord Santry, and was frequently used for punch in the orgies of the "Hell Fire Club," of which that peer was a prominent member. The



NO. III.—MONTEITH

BY ANTHONY NELME, 1700

FROM THE COLLECTION OF COLONEL HUTCHESON-POË



No. IV.—FOUR MASSIVE SILVER CUPS, BELONGING TO THE CORPORATION OF DROGHEDA



No. V.—SOME PIECES OF SPANISH ECCLESIASTICAL PLATE, THE PROPERTY OF THE ARCHBISHOP OF TUAM, AND TWO SEVENTEENTH CENTURY DUTCH ROSE-WATER DISHES



NO. VI.—CENTREPIECE AND CRUET STAND COMBINED, BY DAVID KING, 1707-8, THE PROPERTY OF MRS. L. HARRIS



NO. VII.—MR. HENRY KING'S COLLECTION OF PLATE

ruins of the club are still visible on the Dublin mountains, and this actual bowl is represented in the portrait group of members of the club, now in the National Gallery in the Irish capital. The original silver corkscrew of this club, fashioned at Dublin, has also been sent to the Exhibition. This recalls the presence of a similar monteith, belonging to Magdalen College, Oxford, in the well-known picture, *May Morning*, by Holman Hunt. The

owner of this bowl also sent several other excellent pieces of old domestic plate, mostly of the eighteenth century.

Civic plate, exclusive of some maces exhibited, is represented by the four massive silver cups, all of Irish make, the property of the Corporation of Drogheda (No. iv.). The earliest is the tall plain cup on a baluster stem, $17\frac{1}{2}$ in. high, made in the last half of the seventeenth century, with the curious and unsuitable addition of a scrolled handle with bead finial on the cover. The other three cups, $8\frac{1}{2}$ in. and $7\frac{1}{8}$ in. high, are of early eighteenth century date, and of the ordinary bell-shape with harp-like handles.

The Archbishop of Tuam has lent some most interesting ecclesiastical plate of Spanish work, dating from the first half of the seventeenth century. It comprises a silver-gilt chalice with a shallow bowl on a high baluster stem with a circular moulded base, decorated with enamelled bosses, $10\frac{3}{4}$ in. high; two short, jug-shape cruets; two dishes with similar enamelled bosses; and two candlesticks on slender baluster stems, on tripod bases, $9\frac{1}{2}$ in. high. They are engraved with the arms of the Archbishopric of Tuam. These vessels have an interesting history: they belonged to an Irish ecclesiastic who achieved some



NO. VIII.—CUP WITH DOMED COVER BY DAVID KING
FROM THE COLLECTION OF LORD CASTLETOWN

distinction, Malachy O'Queely, born in Thomond, completed his studies in Paris, and appointed Archbishop of Tuam by Pope Urban VIII. In 1645 he became adviser to General Taaffe, and was captured by the Scots near Sligo, and put to death. This plate was stolen, but was, happily, discovered at Lisbon, where it was purchased, and presented to the church of St. Joseph, Ballyglass, where it is now preserved (No. v.). The

chalice is very like the two exhibited by Sir T. Gibson Carmichael and Mr. J. Blumenthal at the Burlington Fine Arts Club in 1901, and the ewer is not unlike one belonging to Mr. Percy Macquoid. In the same illustration are two rose-water dishes, embossed with flowers, Dutch work of the middle of the seventeenth century.

A large and uncommon piece of plate, exhibited by Mrs. L. Harris, is the silver centre-piece and cruet stand combined (No. vi.). The tray is of octagonal form, on four feet, with upright sides, pierced with a scroll ornament and a band of vertically-pierced work. The octagonal boat-shape dish in the centre is supported on a frame, decorated with pierced foliage, resting on four legs with satyrs' masks joined by festoons. Four smaller baskets of the same shape are fitted in small brackets at the sides of the tray, and it contains no fewer than fourteen silver-mounted bottles of various sizes. It was made at Dublin in 1796-97 by Robert Breathing.

Mr. Henry King's collection of plate includes many articles for domestic purposes, beginning with a plain tankard with domed cover of the usual shape; a large salver on foot; a nice pair of octagonal candlesticks with baluster stems; and an oval snuffer tray with a single handle, all of which were made in 1707-8 by



COUNTESS SPENCER

BY SIR JOSHUA REYNOLDS

FROM THE COLLECTION AT CHATSWORTH

By kind permission of His Grace the Duke of Devonshire

Old Silver Plate

the well-known Dublin silversmith, David King. Then come two small plain mugs, dated 1730; and a large plain bowl on foot, the latter by Thomas Williamson, of Dublin, 1732. The collection includes among other pieces of old Irish silver, illustrated on No. vii., a good specimen of the plain cups with high domed covers and harp-shape handles, which was wrought by David King in 1716-17. It is very like the cup of two years later by the same Dublin silversmith, exhibited by Lord Castletown (No. viii.), and the smaller one of the same date belonging to Lord Castlemaine (No. ix.).

Though not of Irish make, two pieces of plate of historical importance are shewn, namely, an octagon silver jug, and two small tankards, of German work, which were presented by the Irish Parliament to Captain W. Weldon in 1641.

The exigencies of space forbid more than a cursory

reference to many other choice examples of old plate, as well as swords, snuff-boxes, and other Irish historical relics, such as the silver collar and box conferred by Queen Elizabeth on Maurice Roche, Mayor of Cork, in 1571; the Regalia of the Corporation of Skinner's Alley, Dublin, consisting of a chair, mace, two-handled silver cup and two swords; and the old silver mace, of eighteenth century date, of the Irish House of Commons.

Admirers of early Celtic metal work could study the celebrated Lismore crosier of the twelfth century, lent by the Duke of Devonshire, who also sent the famous *Book of Lismore*, written about the middle of the fifteenth century.

I desire to express my thanks for the assistance accorded to me by the Honorary Secretary of this section, Colonel A. Courtenay, C.B. The photographs were taken by Mr. W. Lawrence, of Dublin.



NO. IX.—CUP WITH DOMED COVER

FROM THE COLLECTION OF LORD CASTLEMAINE

Engravings

Valentine Green and his Work

By W. G. Menzies

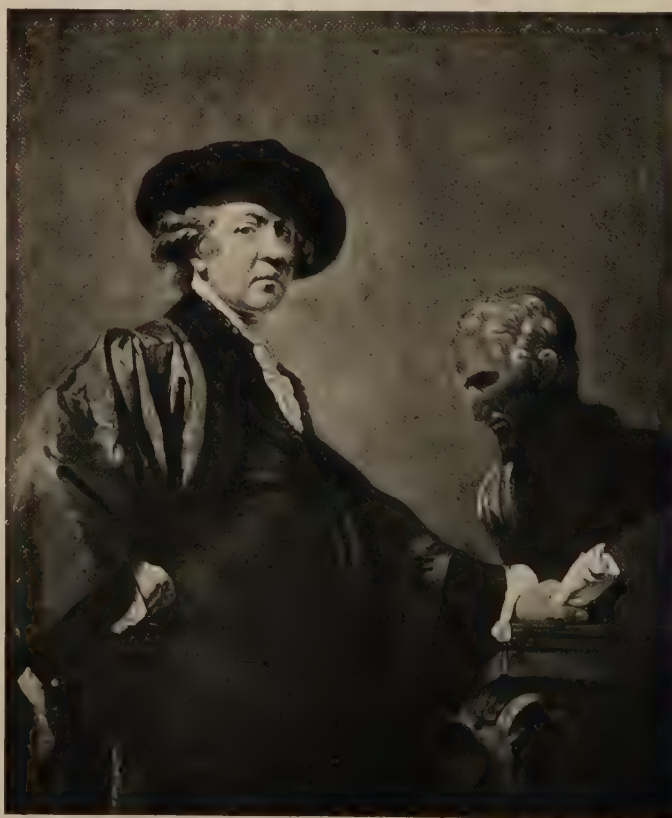
AMONGST the many magnificent mezzotints produced during the latter half of the eighteenth century few are more highly prized than those executed by Valentine Green. They are, in fact, regarded as amongst the best examples of the art of mezzotint ever executed, his wonderful interpretations of Reynolds's portraits of the grand dames of the period being especially prized.

Valentine Green was born in Worcestershire in 1739, but the exact locality of his birthplace is unknown. Both Halesowen, near Birmingham, and the little village of Salford, near Evesham, claim the honour, but up to the present the question has never been satisfactorily decided. The son of a dancing master, he was, when about fifteen years of age, placed in the office of a lawyer at Evesham, where for some time he applied himself with no special diligence to the study of law. His artistic inclinations, however, eventually became too strong to be suppressed, and, though much against his father's wish, he abandoned the law and became the pupil of a small line-engraver at Worcester. During this period he was

taught the art of mezzotint, soon acquiring a remarkable skill with the scraper. Feeling that his chances of success would be restricted in a provincial town, he came to London in 1765, where he soon became known as an engraver of great promise. In fact, his engravings were considered worthy of inclusion in the exhibitions at Spring Gardens held by "The Society of Artists of Great Britain," of which society he was elected a member in 1766.

Fortune did indeed smile on Green at this period. Rapidly becoming recognised as one of the greatest engravers of the period, we find him in 1768 an

exhibitor at the first exhibition of the Royal Academy, which had been founded by Sir Joshua Reynolds and others who had ceased to contribute to the exhibitions of "The Society of Artists of Great Britain," owing to the quarrels and dissensions which distinguished its management. Benjamin West, who succeeded Reynolds as President of the Royal Academy, had painted a large canvas depicting the return of Regulus to Carthage, and this Green made the subject of his plate for exhibition at the newly-formed



SIR JOSHUA REYNOLDS, FROM THE MEZZOTINT BY VALENTINE GREEN

Valentine Green and his Work

institution in Pall Mall. Its success was immediate, and it will ever rank as one of his finest efforts with the scraper.

It might here be mentioned that in 1775 Green was elected one of the six Associate Engravers of the Royal Academy.

The Regulus plate was followed by a large number of other plates after West, whilst the works of such masters as Romney, Gainsborough and Cotes, as well as Van Dyck, Rubens, and many of the early Italian masters, were often made subjects for his plates.

When only thirty-four, Green became mezzotint engraver to King George III., and in 1775 was honoured with the appointment of engraver in mezzotint to Charles Theodore, Elector Palatine.

By this time his success was assured, and few engravers of his time could surpass him either in excellence of work or popularity. His large prints, after West, illustrating scenes in classical history, though now somewhat neglected, were at this period most keenly appreciated.

Like many another of his craft, Green was not lacking in business enterprise. He saw the readiness with which the portraits by Sir Joshua Reynolds lent themselves to interpretation by the scraper, and commenced a series of full-length standing portraits after Sir Joshua's paintings of some of the most beautiful women of the period. The idea was excellent, and that it proved a success is scarcely to be wondered at when we learn that the published price of each plate was only fifteen shillings, and even less if the whole series was subscribed for.

Green had already engraved several plates after works by Reynolds with considerable success, but none could compare with the plates he now executed. They were literally masterpieces, and included portraits of such famous beauties as Jane Countess of Harrington, the Countess of Salisbury, and the Duchess of Rutland, all of which now realise, when fine impressions, sums ranging from £200 to over £1,000.

Having been appointed in 1775 engraver to the Elector Palatine of the Rhine, Green formulated the bold idea of engraving the best pictures in the Dusseldorf Gallery, but unfortunately it was not to be attended with the success which characterised his earlier enterprise. He obtained a patent from the Duke of Bavaria in 1789, giving him the exclusive permission to engrave and publish the plates, and in about six years published no fewer than twenty-two prints. At first everything pointed to the venture being a success, but the French besieging the city in 1798, the castle and gallery were destroyed, and with them the result of many years' work and the expenditure of a large sum of money on the part of Green.

This did not end Green's troubles. Other undertakings were ruined by the disturbances caused by the French Revolution, and a greater part of the money he had earned by nearly forty years' engraving was thus lost.

In 1805 the British Institution was founded, and Green was fortunate enough to secure the position of Keeper, which post he occupied for about eight years. He died on June 29th, 1813, in his 74th year.

One of the greatest engravers of his time, Green engraved in about forty years nearly four hundred plates, and when one considers his work as a whole, it is then that the greatness of the man becomes apparent. One is especially struck by its variety, while its general excellence is also a distinguishing feature. No matter whether one examines a portrait after one of his contemporaries or a plate after some Italian master, the same masterly execution is evident.

Like so many of his contemporaries, Green found his inspiration in the works of Reynolds, but a collector of prints will find that the works of Van Dyck, Rubens, and many other old masters were also made the subject of his skill. His plates after Reynolds, more especially the full-length female portraits, are those most keenly sought for at present, and the majority are rapidly becoming forbidden game to the ordinary collector.

In 1780 he engraved the portrait of *Mary Isabella Duchess of Rutland*, from the picture painted by Reynolds when a guest of the Duke of Rutland at Belvoir, which perished in the disastrous fire in 1816. Reynolds's wonderful canvas is gone, but we still have Green's superb mezzotint, in which the masterly brushwork of Sir Joshua lives again, and which is now so highly esteemed that a fine impression has realised the remarkable sum of one thousand guineas. *Lady Betty Delmé and Children* is another highly-prized print by Green, after Reynolds, whilst another is that charming group of the *Ladies Waldegrave*, the three beautiful grand-nieces of Horace Walpole. For the first over £950 has been given, whilst the other has realised nearly £600. In fact, Green's Reynolds prints make a truly wonderful gallery. Amongst them we find, in addition to those already mentioned, portraits of the ill-fated *Countess of Salisbury*, *Viscountess Townshend*, *Countess Talbot*, and *Lady Jane Halliday*, whilst the male portraits include those of *Sir Joshua Reynolds*, after the picture by himself at the Royal Academy, *Lord Dalkeith*, and the *Duke of Bedford*, with *Lords Henry and William Russell*, and *Miss Vernon*.

Of his portraits after other masters his portrait of *Lord Nelson*, after Abbott, is held in considerable

The Connoisseur

esteem, as, too, are his plates of *Richard Cumberland* and *Mrs. Yates*, both after Romney, certain of his Van Dyck portraits, *George Washington*, after Trumball, and *Garrick*, after Gainsborough.

His historical subjects, after West, include *The*

Stoning of Stephen, *Hannibal vowing eternal hatred to the Romans*, and *Mark Antony's Oration on the Death of Cæsar*, whilst his plates after other masters include subjects after Domenichino, Murillo, and the Caracci.

LIST OF THE PRINCIPAL MEZZOTINTS BY VALENTINE GREEN SOLD BY AUCTION 1901-1907.

| TITLE. | ARTIST. | DATE. | REMARKS. | PRICE. |
|--|---------------------|-------|--|----------|
| | | | | £ s. d. |
| Abbott, Samuel Francis | Abbott | 1906 | m. 1st st. | 19 19 0 |
| Air-Pump, The | Wright | 1902 | m. 1st st. | 17 6 6 |
| Air-Pump, The | Wright | 1907 | m. p. b. l. | 21 10 0 |
| Ancrum, Countess of... .. | Falconet | 1906 | m. p. b. l. | 1 13 0 |
| Aylesford, Countess of | Reynolds | 1901 | m. 2nd st. | 72 19 0 |
| *Aylesford, Countess of | Reynolds | 1905 | m. 2nd st. | 462 0 0 |
| Aylesford, Countess of | Reynolds | 1905 | m. scratched letters | 225 0 0 |
| Bedford, Francis Duke of | Reynolds | 1901 | m. | 75 12 0 |
| Bedford Family, The | Reynolds | 1906 | m. 1st st. | 40 0 0 |
| Blackheath Golfers | Abbott | 1902 | m. | 26 0 0 |
| †Bradshaw, Master, and Sisters | Wright | 1903 | m. 1st st. | 94 10 0 |
| Bridport, Lord | Abbott | 1902 | m. p. b. l. | 17 6 6 |
| British Naval Victors | Abbott | 1906 | coloured | 6 6 0 |
| Campbell, Miss Sarah | Reynolds | 1907 | m. p. before name of personage, name of artist, etc., in etched letters | 410 0 0 |
| Campbell, Miss Sarah | Reynolds | 1904 | m. 1st st. | 204 15 0 |
| Campbell, Miss Sarah | Reynolds | 1901 | m. slightly damaged | 190 0 0 |
| Campbell, Miss Sarah | Reynolds | 1907 | m. 2nd state | 21 0 0 |
| Compton, Lady E. | Reynolds | 1905 | m. 1st st. | 609 0 0 |
| †Compton, Lady E. | Reynolds | 1905 | m. 1st state, etched letters | 525 0 0 |
| Compton, Lady E. | Reynolds | 1903 | m. 2nd st. | 110 5 0 |
| Cosway, Mrs. | M. Cosway | 1901 | m. 1st st. | 273 0 0 |
| Cosway, Mrs. | R. Cosway | 1901 | m. | 50 0 0 |
| Cumberland, Duchess of | Gainsborough | 1903 | m. 1st st. | 29 8 0 |
| "Cynthia" (The Duchess of Devonshire) | M. Cosway | 1901 | m. | 55 13 0 |
| Danby, Henry Earl of | Van Dyck | 1905 | m. 1st st. b. l. | 40 19 0 |
| Delmé, Lady Betty, and Children | Reynolds | 1901 | m. 1st st. | 966 0 0 |
| Delmé, Lady Betty, and Children | Reynolds | 1902 | m. 2nd st. | 183 15 0 |
| Devonshire, Duchess of | Reynolds | 1903 | m. 1st st. | 262 10 0 |
| Devonshire, Duchess of | Reynolds | 1902 | m. 2nd st. | 194 15 0 |
| Education | Paye | 1907 | m. pair | 19 10 0 |
| Child of Sorrow | A. Kauffman | 1902 | m. proof | 27 6 0 |
| Fordyce, Henrietta | Gainsborough | 1903 | m. 1st st. | 28 7 0 |
| Garrick, David | Gainsborough | 1906 | m. e. l. p. | 2 0 0 |
| Garrick, David | M. Cosway | 1901 | m. 1st st., wide margin | 68 5 0 |
| Georgiana Duchess of Devonshire | M. Cosway | 1901 | m. 2nd st. | 57 15 0 |
| Green, Valentine | Abbott | 1906 | m. | 4 14 6 |
| Green, General | Peel | 1902 | m. 1st st. | 54 12 0 |
| Green, Mrs., and Child | Falconet | 1903 | m. 1st st. | 14 14 0 |
| Gulston, Joseph and John | Cotes | 1906 | m. | 5 0 0 |
| Gwyn, Eleanor | Lely | 1906 | m. | 2 2 0 |
| Halliday, Lady Jane | Reynolds | 1901 | m. 1st st. | 472 10 0 |
| Halliday, Lady Jane | Reynolds | 1907 | m. p. before name of personage, name of artist, etc., in etched letters | 820 0 0 |
| Harrington, Countess of | Reynolds | 1901 | m. 1st st. | 210 0 0 |
| §Harrington, Countess of | Reynolds | 1905 | m. 1st st. | 682 10 0 |
| Harrington, Countess of | Reynolds | 1903 | m. 3rd st. | 46 4 0 |

* Sold in 1901 for 60 guineas.

† Purchased by the owner for 217 guineas a few years ago.

† Sometimes catalogued as the Wright Family.

§ Purchased by the owner for 420 guineas.



JANE COUNTESS OF HARRINGTON
FROM THE MEZZOTINT BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS



LADY JANE HALLIDAY
FROM THE MEZZOTINT BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

The Connoisseur

| TITLE. | ARTIST. | DATE. | REMARKS. | PRICE. |
|--|---------------|-------|---|----------|
| | | | | £ s. d. |
| Head of a Young Man | Rembrandt ... | 1902 | m. 1st st. | 9 19 6 |
| Herbert, Lady H. | Reynolds ... | 1901 | m. 1st st. | 451 10 0 |
| Herbert, Lady H. | Reynolds ... | 1901 | m. 1st pub. st. | 225 15 0 |
| Herbert, Lady H. | Reynolds ... | 1905 | m. 2nd st. | 535 10 0 |
| Herbert, Lady H. | Reynolds ... | 1905 | m. e. l. p. | 309 15 0 |
| Howard, Lady C. | Reynolds ... | 1901 | m. 1st st. | 462 0 0 |
| Howard, Lady C. | Reynolds ... | 1905 | m. 2nd st. | 31 10 0 |
| Hunter, Catherine (afterwards Mrs. Clarke) | — ... | 1907 | m. proof | 6 5 0 |
| Jones, Miss Polly | Calze ... | 1906 | m. 1st st. | 2 2 0 |
| Laurens, Henry | Copley ... | 1906 | m. | 9 15 6 |
| Lunardi's Balloon | Byron ... | 1907 | m. | 5 10 0 |
| Manners, Lady Louisa | Reynolds ... | 1907 | m. 1st st. | 231 10 0 |
| Manners, Lady Louisa | Reynolds ... | 1901 | m. 1st st. | 210 0 0 |
| Manners, Lady Louisa | Reynolds ... | 1907 | m. p. before name of personage, name of artist, etc., etched | 670 0 0 |
| Manners, Lady Louisa | Reynolds ... | 1901 | m. 2nd st. | 92 8 0 |
| Nelson, Lord... .. | Beechey... .. | 1906 | coloured | 3 5 0 |
| Newbattle, Lord, and his Sister | Read ... | 1907 | m. | 9 19 6 |
| Nuneham, Lady E. | Falconet ... | 1901 | m. proof | 90 6 0 |
| Pamela and Phyloclea | Lely ... | 1906 | m. e. l. p. | 7 0 0 |
| Ray, Miss Martha | Dance ... | 1906 | m. | 2 0 0 |
| Reynolds as President | Reynolds ... | 1905 | m. 1st st. | 168 0 0 |
| Rutland, Duchess of... .. | Reynolds ... | 1901 | m. 1st st. | 1050 0 0 |
| Rutland, Duchess of... .. | Reynolds ... | 1905 | m. 1st st. | 892 10 0 |
| Rutland, Duchess of... .. | Reynolds ... | 1902 | m. 1st st. | 630 0 0 |
| Rutland, Duchess of... .. | Reynolds ... | 1906 | m. 1st st. | 712 0 0 |
| Rutland, Duchess of... .. | Reynolds ... | 1902 | m. 2nd st. | 178 10 0 |
| Salisbury, Countess of | Reynolds ... | 1901 | m. 1st st. | 472 10 0 |
| Salisbury, Countess of | Reynolds ... | 1905 | m. 1st st. | 483 0 0 |
| Salisbury, Countess of | Reynolds ... | 1902 | m. 1st st. | 525 0 0 |
| Salisbury, Countess of | Reynolds ... | 1902 | m. 2nd st. | 155 0 0 |
| Stuart, Miss | Willison ... | 1906 | m. p. b. l. | 14 0 0 |
| Talbot, Countess | Reynolds ... | 1901 | m. | 220 10 0 |
| Talbot, Countess | Reynolds ... | 1902 | m. 2nd st. | 28 7 0 |
| Thelluson, Miss | Falconet ... | 1907 | m. 1st st. | 6 6 0 |
| Townshend, Viscountess | Reynolds ... | 1901 | m. 1st st. | 472 10 0 |
| Townshend, Viscountess | Reynolds ... | 1901 | m. 1st st., etched letters | 170 0 0 |
| Townshend, Viscountess | Reynolds ... | 1902 | m. 2nd st. | 54 12 0 |
| Venus | Barry ... | 1907 | coloured | 9 19 6 |
| Waldegrave, The Ladies | Reynolds ... | 1901 | m. 1st st. | 525 0 0 |
| Waldegrave, The Ladies | Reynolds ... | 1904 | m. 1st st. | 460 0 0 |
| Waldegrave, The Ladies | Reynolds ... | 1902 | m. 2nd st. | 199 10 0 |
| Waldegrave, The Ladies | Reynolds ... | 1906 | m. 3rd st. | 70 8 0 |
| Washington, General | Trumball ... | 1905 | coloured | 105 0 0 |
| Washington, General | Trumball ... | 1907 | m. | 57 15 0 |
| Winter's Tale, A | Opie ... | 1902 | m. e. l. p. | 29 0 0 |
| Winter's Tale, A | } Opie ... | 1902 | coloured, pair | 34 0 0 |
| School, A | | | | |
| The same pair | Opie ... | 1905 | m. proofs | 53 11 0 |
| West, Elizabeth, and Child... .. | — ... | 1907 | m. proof | 10 10 0 |
| Wharton, Sir Thomas | Van Dyck ... | 1905 | m. 1st st. b. l. | 77 14 0 |
| Yates, Mrs., "Melpomene" | Romney ... | 1906 | m. proof | 1 1 0 |
| Yorke, Mrs. Agneta | Cotes ... | 1903 | m. 1st st. | 21 0 0 |
| Yorke, Mrs. Agneta | Cotes ... | 1907 | m. small plate, p. b. l. | 7 5 0 |
| Yorke, Mrs. Agneta | Cotes ... | 1907 | m. large plate | 3 10 0 |



THE VIRGIN AND CHILD,
ST. JOHN THE BAPTIST AND AN ANGEL

BY BOTTICELLI (National Gallery)
From a copy by Miss Agnes Rupert Jones



The Indian Society of Oriental Art and the Messrs. Larmour's Collections

A MOVE in the right direction has been made by earnest advocates of art in the capital of our great Eastern dependency. Calcutta boasts of several collectors, and to some of them it occurred a short while ago to form a society by the medium of which views and opinions could be exchanged, and collections of members could be inspected, to mutual advantage and instruction, such collections

being by no means confined to any one special branch of Oriental art, whether ancient or modern. But it was at once recognised that to make such a society of real use, it was necessary that it should have for its objective a far wider range of usefulness than forming itself merely into a collectors' club. Thus from a comparatively small beginning came into existence the Indian Society of Oriental Art, having



No. I.—SOME CHOICE EXAMPLES OF BLUE AND WHITE



NO. II.—SOME CHOICE EXAMPLES OF BLUE AND WHITE

for its object the broad design of promoting and encouraging Oriental art—ancient or modern—in all its legitimate and varied branches. The society being once formed, and its objects properly understood, it rapidly gained the favour of many interested in its objects, and promises to do good work in a country in which it has often been said that art has vanished. His Excellency Lord Kitchener, himself a keen collector, is the President of the newly-formed society, and takes great interest in its work. Its Vice-President is the Honble. Mr. Justice Rampini, one of the Judges of the High Court of Bengal, and it has now some 75 or 80 members on its rolls.

Part of the scheme of the founders of the society, namely, that of holding meetings at the houses of various of its members, has been carried out with conspicuous success, and has had the effect of attracting many members. The first of these meetings, or

"At Homes," was held at the residence of the brothers C. F. and F. A. Larmour, whose reputation as collectors is not confined to India alone. At one time the Messrs. Larmour were in possession of a collection of stamps which had no rival in India, and which was excelled by few collections in Europe. While this collection was in process of building up, the third person in the partnership, without assistance or advice from the other two, was quietly and un-

ostentatiously getting together for herself a choice little collection of Chinese porcelain in the days when this particular form of collecting was not very much patronised in Calcutta, and was thus enabled to procure some fine pieces, which subsequently formed, when stamps waned, the nucleus of the beautiful collection with which the names of the brothers (and of the third partner) are now associated. And it was this collection to inspect which the



NO. IIa.—INTERIOR OF BOWL IN
CENTRE OF ABOVE



No. III.—SPECIMENS OF FAMILLE-VERTE



No. IV.—SPECIMENS OF FAMILLE-VERTE

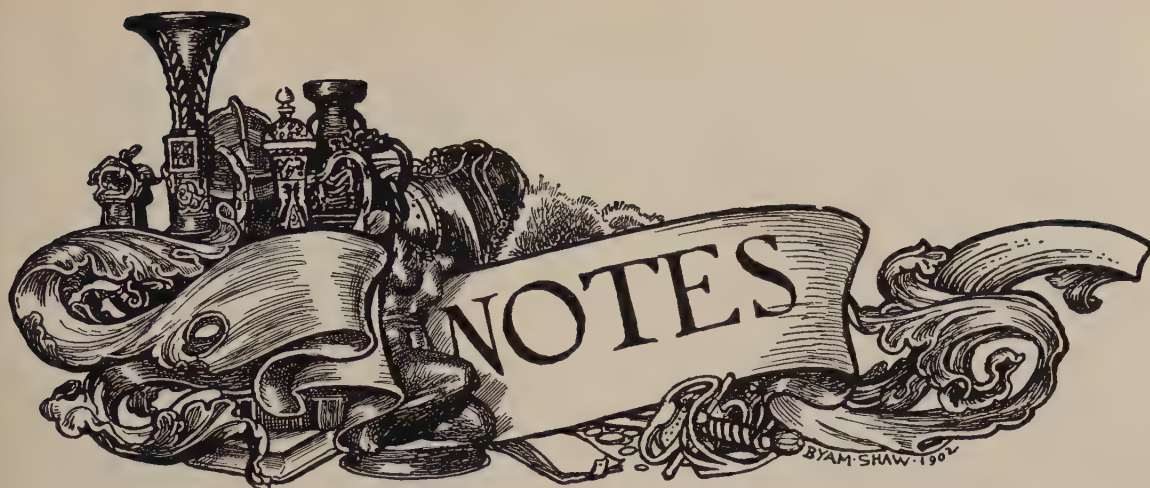
members of the society were invited, and of which, by the courtesy of Messrs. Larmour, we are enabled to present illustrations of a few specimens. Due, perhaps, to a feeling of modesty and a reluctance to bepraise their own possessions, we have not been favoured with any lengthy or detailed description of the pieces illustrated, but we hope at some future date to be in a position to present our readers with more minute descriptions of this fine collection. Meanwhile, we learn that on Nos. i. and ii. are represented a few choice examples from the blue and white section of the collection. A very curious and, we believe, unique piece is the bowl in the centre of No. ii. The reliefs in this bowl are highly glazed and decorated with dragons and foliage alternately, while the ground of the outside is in dull glazed swastika work in a sort of Greek key pattern. No. iia. shows the interior of the bowl. This bowl was found in a native state in Southern India, where it had been buried underground for years, and was discovered by accident. It is in perfect preservation, the colour and glaze being in splendid condition. Next to it on the left is another interesting piece. The landscape is in brilliant blue,

touched here and there with green, the glaze being dull. The ground is shagreen, with raised reliefs highly glazed and beautifully decorated in blue. Most of the pieces represented in Nos. i. and ii. are of the Khang'he period. In Nos. iii. and iv. are represented some fine specimens of the famille-verte section of the collection, most of the pieces being of the Khang'he period, with the exception of the two arrow holders and the centre vase in No. iii., which are Kienlung, as well as the two large jars which flank the top row in No. iv. In No. v. are shown a few specimens from the famille-rose section, and some fine and valuable pieces are illustrated, notably the two powdered rose bowls at each end of the top row, and the reticulated plate in the centre, which was once in the de Goncourt collection.

What we have illustrated will give some idea of this very fine collection; but the Messrs. Larmour do not confine themselves to one form of collecting alone. Rare Oriental bronzes and brasses, pictures, and Sheffield plate all combine to make up an interesting and varied collection which it would take hours to inspect and describe.



NO. V.—SPECIMENS OF FAMILLE-ROSE



THE violins of Joseph Guarnerius, by general consent, rank next to those of Antonius Stradivarius.

A Violin by Joseph Guarnerius
The earlier writers on the violin refer to Guarnerius as a pupil of Stradivarius; but this opinion is no longer held, being unsupported by any direct evidence, and a comparison of the works of these makers leading to the conclusion that they derived their inspiration from different sources.

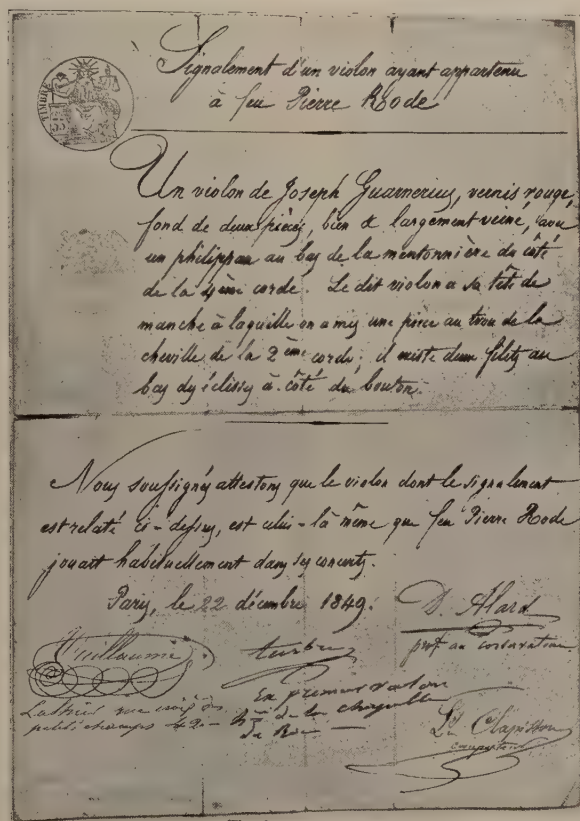
Guarnerius commenced his career at about the time when Stradivarius had entered upon his middle or golden period. The capabilities of the violin as a solo instrument had already begun to be recognised, resulting in a demand for instruments of a more powerful tone; and the success of Stradivarius in producing violins which combined power with a beautiful quality of tone was so complete, that it seems reasonable to conclude that Guarnerius, conscious of his own powers, and feeling how hopeless would be any attempted rivalry of Stradivarius, determined to mark out for himself an entirely new line; and Mr. Hart, in his work on the violin, says: "His

chief desire was evidently to make instruments capable of producing a quality of tone hitherto unknown, and that he succeeded is universally acknowledged."

To accomplish this end he appears to have turned to the earlier Brescian makers, whose instruments were noted for power and volume of tone, and to have made these his starting point; and many of his violins bear considerable resemblance to those of Maggini, the best of the Brescian makers. The

finest instruments of Guarnerius possess a tone of remarkable power, more demonstrative than that of Stradivarius, of splendid sonority, and contralto in character; and with such qualities it is not surprising to find that many of the leading violinists, with Paganini amongst the number, have given the preference to this maker.

The violin here illustrated is known as the "Rode" Guarnerius, having belonged to the celebrated violinist and composer of that name; and was used by him at all his concerts, although he also possessed a fine inlaid Stradivarius, illustrations of which are



CERTIFICATE BY ALARD, VUILLAUME, CLAPISSON AND TURBRI



THE "RODE" GUARNERIUS

given by Rev. H. R. Haweis in his work on *Old Violins*. This beautiful and characteristic instrument is dated 1737, and belongs to the middle period, when the violins of Guarnerius were considered to rival those of Stradivarius both in workmanship and varnish. The style resembles somewhat that of Maggini, and there is something pleasing in the primitive simplicity of outline which characterises the instruments of some of the earlier makers. There is here no attempt to draw attention to the corners, so skilfully elaborated by Amati, and modified by Stradivarius; but the artist has left us to be satisfied, as indeed we are, with simplicity of design and a just proportion of the various parts. The workmanship is of the first order, and the wood of the choicest quality, the two pieces of which the back is composed being remarkably handsome. The sound holes are longer and less graceful than those of Stradivarius or Amati, but are characteristic of the maker, and well suited to the instrument. The tone is rich and



THE "RODE" GUARNERIUS

powerful, and of exquisite quality, being entirely free from false notes, a liability to which is a weak point in the instruments of this maker. The well-known composer, Ferdinand David, in a letter referring to this violin, says: "Nothing better can be wished for as regards the strength, nobleness, and pliancy of its tone, and you will with difficulty find one now that would surpass it." Much of the varnish has been lost by wear, but what remains is exceptionally fine, being of that brilliant red so much admired by connoisseurs. Underneath the red is a substratum of limpid yellow, as shown at the edges where the exterior varnish has been worn off. But no description can give an adequate idea of the finest specimens of the Cremona varnish, which must be seen to be fully appreciated. We possess no information regarding either its preparation or the mode of its application, and it is remarkable that some of its finer qualities are wanting in the works of the later makers of the Cremona school.

Notes

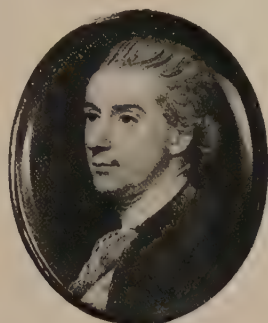
The scroll is perhaps that part of the violin which more than any other tests the artistic skill of the maker. The scrolls of Guarnerius are very varied, some of the later ones being almost grotesque in style. His best efforts, however, fall but little short of those of Stradivarius, and the scroll of the Rode instrument, though lacking the delicacy of Stradivarius, is perfect in proportion and bold and massive in style.

The "Signalement" which accompanies this violin is of exceptional interest, the names by which it is attested, viz., Alard, Vuillaume, Clapisson, and Turbri, being those of the leading experts of the day.

This beautiful example of one of the best of the Cremona makers is in the collection of a Yorkshire amateur.



WHIELDON

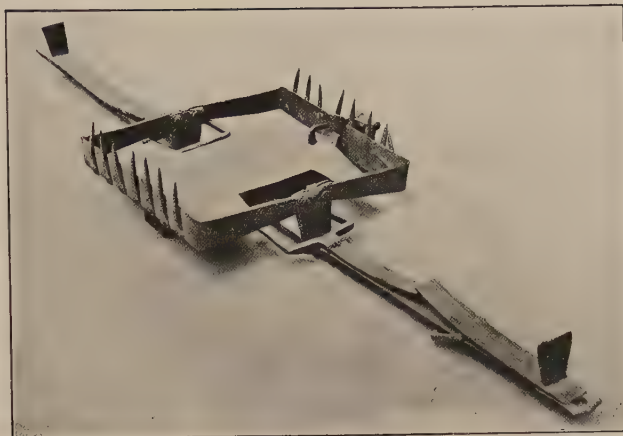


WEDGWOOD

THE two miniatures which we reproduce are the property of Mrs. Henrietta Whieldon, widow of John Bull Whieldon, a grandson of Thomas Whieldon, the eminent potter, with whom Josiah Wedgwood was in partnership. Wedgwood and Whieldon became partners in 1752, and the partnership lasted for five years, during which period, it is believed, the miniatures were painted. The miniatures have always up to recently been in the possession of the Whieldon family at Hales Hall, near Cheadle, Staffs.—the home of Thomas Whieldon after his retirement. They are shortly to be sold at Messrs. Puttick & Simpson's rooms in Leicester Square.

"MAN traps and spring guns set here" is a sign that may still be seen in some parts of the country.

But it is an idle threat, for man traps are now illegal (the offence being punishable with penal servitude for five years), unless laid in a dwelling house between sunrise and sunset. The photo illustrates a terrible specimen which has doubtless caught more than one unlucky trespasser. It is about 5 ft. 9 in. long, with a set of fourteen teeth



A MAN TRAP

and two springs. A slight touch on the plate brings the jaws together with a vicious snap, which makes the blood run cold, and which would undoubtedly break one's leg. It now reposes in Leicester Museum.

THE accompanying illustration is of a Bellarmine jug, height 9½ in., of unusually slim and elegant proportions. It differs in body from any Bellarmine jug that I have seen, and from any in our London museums, being made of an exceedingly hard, dense red clay. It is glazed with salt, and though

A Red
Bellarmine
Jug



RED BELLARMINÉ JUG

the granular salt-glazing has darkened the appearance of the red body, it yet remains positively and definitely red, like a salt-glazed piece of Elers ware, if such a thing were possible! The salt-glazing on such an unusual body has a startling and paradoxical effect.

It appears to me likely to have been the work of Dwight. It is certain that Dwight made Bellarmine jugs; for in 1866, some workmen, who were pulling down some old buildings on the site of the Fulham works, came upon a number of them in a vaulted chamber there. It is equally certain that Dwight used a red body for some of his wares. On June 12th, 1864, he made application for a renewal of a patent to make "fine stone gorges and vessels, never before made in England, or elsewhere . . . and spacious redd and darke coloured porcellane or china . . . and the mystery of the Cologne wares." This patent was granted for fourteen years. There is nothing unusual in the term "red porcellane"; such was the name given by the Elers to their ware. To call it so was but to follow the custom of the time. For this red body Dwight used Staffordshire clay, as is known from his notebooks, and he once made a geological survey of Cheshire and Staffordshire.

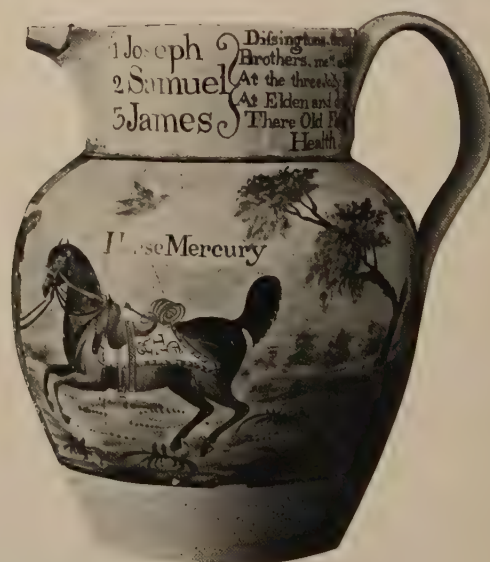
After all, in ceramics, as in every other branch of art, excellence is the highest test. The

elegance of the lines of this little Bellarmine is in its favour; the salt-glazing is well and evenly distributed. The base of the jug is quite plain, and without that ribbing caused by having been cut with a wire, so often seen on foreign specimens. The body is so dense that, in spite of its small size, the jug weighs $2\frac{1}{2}$ lbs.

THE three photographs of a very interesting Staffordshire jug show clearly the picture. The colours are bright and clear, and, as far as I can ascertain, are correct with regard to the uniforms. The two troopers wear blue jackets and white breeches and black boots, one having spurs.

Staffordshire
Jug

The one marked 2 has red, edged with white, collar and braiding across chest, and red cuffs and band, round beaver hat or helmet, and a white feather. The other one marked 3 has white collar, cuffs, and braiding, edged with blue, red band on helmet, with red and white feather. The drummer boy, who is marked 1, and who is, unfortunately, not well shown in photograph, wears a yellow coat with red collar and red lapel, both with white braiding, frilled shirt, black hat edged with white, red feather, blue breeches, and black gaiters. The horse, "Mercury," is of a brown colour with a white saddle cloth,



THREE VIEWS OF A STAFFORDSHIRE JUG

Notes

edged with blue, upon which are red circles or rosettes. The landlady, or servant, wears a white mob cap tied with red, a blue dress with white apron, and a red scarf. The two birds are of a wonderful variety of colour—pink, yellow, green, and tints of everything that have been used in the colouring of the jug. The three men on the sign have black hats, blue coats, red waistcoats, white breeches and stockings.

I inserted a notice in "Notes and Queries," November 2nd, 1901, with reference to this jug, to try and find out if there is still a family of this name which can claim relationship to the three soldiers, but without result.

Elden is, no doubt, the town of that name in Holland. The 7th Dragoons Regiment was made Light Dragoons in 1783, and given blue uniform, and, in 1793, was in Flanders and took part in various battles. Again, in the autumn of 1799 the 7th Light Dragoons were with the allied forces of Britain and Russia, under the command of the Duke of York, in the short campaign in Holland. At Wyck-op-Zee, Lord Paget, with a single squadron of his regiment (7th Light Dragoons), attacked a force six or seven times greater, and re-took guns lost by the allies, and also captured several of the enemy's.

It would be about this time that the brothers met: the uniforms are of this date. James (No. 3) was certainly in the above regiment, which in 1807 was equipped as Hussars, and is now styled the 7th (Queen's Own) Hussars, having been the "Queen's Own" since 1727. Joseph and Samuel (see inscription) were in other regiments. Drummers wore coats of the colours of the regimental facings—hence the yellow.

It is probable that Samuel was in the 15th Light Dragoons (now 15th Hussars), as in 1799 they were engaged in the same battles, although the 18th Dragoons (now 18th Hussars) had a part of their regiment employed.

The words on the jug, starting from the right-hand side of the handle, are as follows:—

"Fairwell my Loving Brothers
For I hear the Cannons rattle
You see the French have form'd
The bloody line of battle
And when that you attack them
Your broad swords let them sway
And I hope our British Soldiers
Will allways win the day"

Below this—

| | | |
|---|---|--|
| Good Entertainment for Man and Horse | } | A Punch Bowl with ladle. Crossed pipes below. |
|---|---|--|

Above the Inn Sign, below spout of jug—
"the three Jolly Boosers"

And on the left of handle—

| | | |
|------------------------------------|---|--|
| 1. Joseph 2. Samuel 3. James | } | Dissingtons, three loving Brothers, mett in Holland, At the three Jolly Boosers, At Elden and drank There Old Fathers Health. |
|------------------------------------|---|--|

Mr. R. P. Price, of Shrewsbury, gave me the jug in 1901.

The historical information has been obtained from Major Archer's *The British Army*, Grant's *British Battles on Land and Sea*, and from the Royal United Service Institution.—HERBERT R. H. SOUTHAM.

THAT modern master of mezzotint engraving, Mr. H. Scott Bridgwater, has completed a magnificent plate, after Sir Thomas Lawrence's portrait of *Miss Thornton*, which is being published by Messrs. Vicars Brothers, the Bond Street art dealers.

Mr. Bridgwater's name is sufficient guarantee for the quality of the work, which in velvety richness of texture bears comparison with the best mezzotints of the golden days of this craft; whilst nothing of the master's spirit of brushwork has been lost in the process of translation into black and white. The size of the plate, which is published at eight guineas, is 17½ in. by 14 in., and the edition is strictly limited to three hundred artist's proofs. No other state will be issued, and the plate is to be destroyed.

THE group illustrated on p. 264 was bought a few years ago at a country sale of household furniture, where there was absolutely nothing else to look at, and one wonders greatly at the history which stranded it there. There was quite a buzz of excitement when it was knocked down for the extraordinary (!) price of £8 10s.

The subject is the marriage of Eros and Psyche. Hera is shown in a cloud with her peacock, and bearing a torch with which she has lighted the fire on the hymeneal altar. The cupids and doves of Aphrodite, now idle, are taking a back seat.

It stands fully 12 inches high without the stand, and is cast in three pieces, one of which has the number of the mould (2449) impressed. As the photograph shows, the grouping and pose of the figures is exceptionally fine, and the modelling very



OLD DRESDEN GROUP

EROS AND PSYCHE

delicate, proving it to belong to one of the best periods. It was in the owner's possession a considerable time before he discovered the "cross swords" mark, which is very faint—a discovery that is always a great joy to a collector.

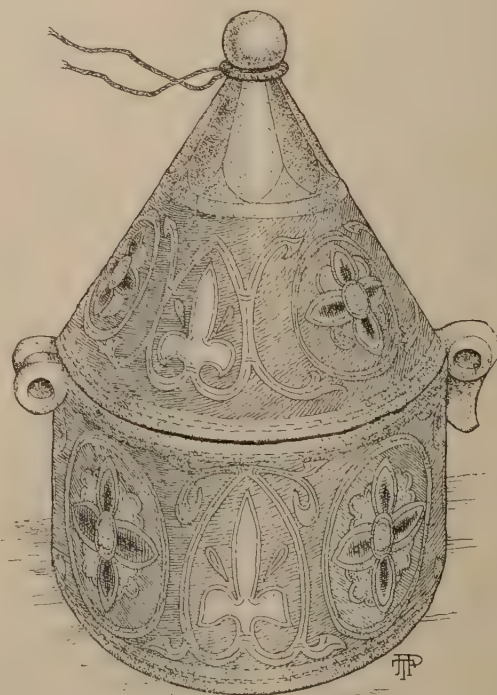
AMONGST the many fine examples of the work of the masters of the Dutch school contained in the famous Kann Collection, the charming subject, *Young Girl Asleep*, by Jan Vermeer, of Delft, which we reproduce as a frontispiece to the present number, is especially notable. Vermeer was a master of the art of rendering light, and of showing it entering and diffusing itself in interiors, of revealing its slightest reflections in the darkest corners. He achieved supreme perfection in the treatment of small subjects, and his works are now most eagerly coveted and highly prized.

The example which we reproduce is one of the rare examples of Vermeer of Delft, in which the figures are relatively large in size. Thanks to a minute observation of the effect of light entering the

two rooms, and to a piquant combination of colours, notably in the Persian rug of the foreground, the artist has evolved a masterpiece of colour from this simple motive.

The picture, which has been engraved by Courty, appeared in the Vermeer sale at Amsterdam in 1696, and again in the dispersal of the John W. Wilson collection in Paris in 1881.

THE little circular metal boxes with conical tops, known as "ciboria" or "custodes," are still to be found in some numbers in the treasuries of French and German churches; but from their sacred use have seldom, although occasionally, drifted into museums or private collections. They were very common during the twelfth, thirteenth, and fourteenth centuries, but fell into desuetude after then, from a change of ritual arrangements. They are generally of the shape of our specimen, standing about 4 inches in height, executed in Champlévé enamel on a copper base. The example we give is now in the Treasury of Sens Cathedral, No. 78 in the long list of works of art deposited there. It is of Limoges manufacture of the thirteenth century; the background is of blue, with flowers of a deeper blue, white, pink and yellow, and the portions of the copper not covered by the enamel are gilt.



CIBORIUM, SENS CATHEDRAL, FRANCE



Drawn by H. Alken

THE DEVONPORT MAIL NEAR AMESBURY
Going Post through an Avalanche of Snow

Engraved by R. Havell

The Virgin and Child, St. John the Baptist, and an Angel, which we reproduce in colours in the present number, is from a copy of the painting by Botticelli in the National Gallery by Miss Agnes Rupert Jones.

This picture appears to have originally belonged to the celebrated architect Giuliano da San Gallo; his name, in the manner and orthography of the sixteenth century, is written on the back—M. Giuliano da San Gallo. In the last century it was the property of the Abate Carlo Bianconi, Secretary of the Academy of Arts at Milan, who died in 1802, when the picture passed into the possession of Professor Gio. Giuseppe Bianconi, of Bologna, from whom it was purchased for the National Collection in October, 1855.

Amongst the many pupils who studied the art of stipple engraving under Bartolozzi, few achieved greater fame than Charles Knight, the engraver of the plate *Run Away Love*, after Stothard, reproduced in the present number.

Many of the plates which bear Bartolozzi's signature are, there is little doubt, the work of Knight, and the famous Miss Farren plate published by Jeffreys, and signed by Bartolozzi, undoubtedly contains a considerable amount of Knight's work. He engraved after Bunbury, Kauffman, Wheatley, Stothard, Hoppner, and Reynolds, to mention only a few, and for many of his plates high prices are now realised. He was, perhaps, most successful with the works of Stothard, his plates after this master showing how well he understood Stothard's moods.

Thomas Stothard, the painter, who was born in 1755, at an early age made drawings for the *Town and Country Magazine*, and becoming known was soon employed on the *British Poets*, the *Novelist's Magazine*, etc. While on this work he met Flaxman, who became one of his closest friends. A student of the Royal Academy in 1778, he became Associate in 1785, and full Academician in 1794. It is said that Stothard made over five thousand designs for books, of which over three thousand were used. He died in 1834. There are several examples of his work at the National Gallery and South Kensington.

We also reproduce Sir Joshua Reynolds's portrait of *Countess Spencer* from the collection at Chatsworth, by permission of the Duke of Devonshire; *La Toilette de Venus*, by J. A. L'Eveillé, after Huet; and another of our series of sporting prints, *The Devonport Mail near Amesbury*, by R. Havell, after H. Alken.

THE *Catalogue of Chinese Porcelain with Coats of Arms* we noticed in our November issue is a catalogue of the Collection of Mr. Frederick Arthur Crisp, of Broadhurst, Godalming, and the Coats of Arms are of British families only. The book has been printed at Mr. Crisp's own press, the Grove Park Press, 270, Walworth Road, S.E.

Books Received

- Wit and Imagination of Benjamin Disraeli; Vignettes from Oliver Goldsmith; The Fancy and Humour of Charles Lamb*, by George Sampson, 1s. 6d. net each; *Josiah Wedgwood*, by A. H. Church, F.S.A.; *The Ruined Abbeys of Yorkshire*, by W. C. Lefroy, F.S.A., 2s. net each; *Of the Imitation of Christ*, by Thomas à Kempis; *Cambridge*, by J. W. Clark, M.A., 6s. net each; *English Society of the 18th Century in Contemporary Art*, by Randall Davies, F.S.A., 7s. net. (Seeley & Co.)
- Leonardo da Vinci*, by Edward McCurdy, M.A.; *Giorgione*, by Herbert Cook, M.A., F.S.A.; *Hans Memling*, by W. H. James Weale; *Jacopo Robusti, called Tintoretto*, by J. B. Stoughton Holborn, B.A., F.R.G.S., 3s. 6d. net each; *The Peter Pan Picture Book*, by Alice B. Woodward and Daniel O'Connor, 5s. net; *How to Collect Postage Stamps*, by Bertram T. K. Smith, 6s. net; *George Morland*, by G. C. Williamson, 7s. 6d. net; *Charles Turner, Engraver*, by Alfred Whitman, 31s. 6d. net; *Rubens* (Bell's Miniature Series of Painters), by Hope Rea, 1s. net. (G. Bell & Sons.)
- Every Child's Library: *One for Wod and One for Lok; The Old Old Myths of Greece and Rome; Sigurd, the Dragon-Slayer; The Seven Champions of Christendom*, by Thos. Cartwright, 1s. 6d. net each. (W. Heinemann.)
- Greuze*, by Alys Eyre Macklin, 1s. 6d. net; *Botticelli*, by Henry B. Binns, 1s. 6d. net; *Romney; Turner*, by C. Lewis Hind, 1s. 6d. net each; *Knights of Art: Stories of the Italian Painters*, by Amy Steedman, illustrated by Mary Steedman, 6s. net. (T. C. & E. C. Jack.)
- The Christ Face in Art*, by James Burns, 6s. net; *Pre-Raphaelite Brotherhood*, by Ford Maddox Hueffer, 7s. 6d.; *Eugene Delacroix*, by D. Bussy, 5s. net; *Rembrandt*, by G. Baldwin Brown, M.A., 7s. 6d. net. (Duckworth & Co.)
- The Bumblebees*, by M. and G. Sowerby, 1s. 6d. net; *Childhood*, by M. and G. Sowerby, 3s. 6d. net; *Women of Florence*, by Isidoro del Lungo, 7s. 6d. net. (Chatto & Windus.)
- Venice: The Golden Age*, 2 vols., by Pompeo Molmenti, translated by Horatio F. Brown, 21s. net; *Pillow Lace*, by Elizabeth Mincoff, Ph.D., and Margaret S. Marriage, M.A., illustrated by Ernest Marriage, 15s. net; *The Frescoes in the Sixtine Chapel*, by Evelyn March Phillips, 2s. 6d. net. (John Murray.)
- Constable*, by Herbert W. Tompkins, 2s. 6d. net; *Trees in Nature, Myth and Art*, by J. Ernest Phythian, 6s. (Methuen & Co.)
- The Nature Poems of George Meredith*, illustrated by Wm. Hyde, 12s. net; *The Story of a Beautiful Duchess*, by Horace Blackley, 21s. net. (A. Constable & Co.)
- Gleanings after Time*, by G. L. Apperson, I.S.O.; *Cremorne and the later London Gardens*, by Warwick Wroth, 6s. net each. (Elliot Stock.)
- The House Beautiful and Useful*, by J. Elder-Duncan, 5s. net. (Cassell & Co.)
- Random Recollections of Hampstead*, by G. W. Potter, 2s. 6d. (Eyre & Spottiswoode.)
- The Ceramic Gallery*, by Wm. Chaffers, revised by H. M. Cundall, I.S.O., F.S.A., 35s. net. (Gibbings & Co.)
- The Postage Stamps of Sarawak*, by F. J. Melville, 1s. net. (Chas. Nissen & Co.)
- Illustrated History of Furniture*, by Fred. Litchfield, 15s. net. (Truslove & Hanson, Ltd.)
- Napoleon and the Invasion of England*, 2 vols., by A. M. Broadley, 32s. net. (John Lane.)
- Old Spanish Masters*, engraved by Timothy Cole and notes by Charles H. Caffin, 31s. 6d. net. (Macmillan & Co.)
- The Book of Fair Women*, by Federigo Luigino of Udine, 6s. net. (T. Werner Laurie.)
- The Reliquary and Illustrated Archaeologist*, October, edited by Rev. J. Charles Cox, LL.D., F.S.A., 2s. 6d. (Bemrose & Sons.)
- Art and Architecture*, July and August. (W. Brooks & Co.)
- The Ingoldsby Legends*, illustrated by Arthur Rackham, A.R.W.S., 15s. net. (J. M. Dent & Co.)
- The Collector's Manual*, by N. Hudson Moore, 25s. net. (Chapman & Hall.)
- Pictorial Post Cards of Banners of Knights of the Garter*. (Sutton, Sharpe & Co.)
- A Bachelor Girl in Burmah*, by G. E. Mitton, 6s. net. (A. & C. Black.)
- Enamelling*, by Lewis F. Day, 7s. 6d. net. (B. T. Batsford.)

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

"OLIVER CROMWELL'S SNUFF-BOX."

To the Editor of THE CONNOISSEUR.

SIR,—Seeing in the October CONNOISSEUR that you give an illustration of Oliver Cromwell's snuff-box, I have had a photograph taken of one which has been in the possession of my family for generations. We derived it from George Betties, who was born in the Eastern Counties in 1742. Until last year we had no knowledge of Nath. Kinderly's personality, but then heard that the antiquarians of Chester had searched in likely and unlikely places for some trace of his history, and nothing was discovered relating to him until this snuff-box. It appears that he was the engineer who altered the course of the river Dee, and to him, his heirs and assigns for ever, was granted the sole right to all lands reclaimed from the Dee. How a man who played such an important part in the City of Chester in 1732-40 could have disappeared in this manner is astonishing! I have been told that he also was concerned in draining the Fens, and as the above George Betties was descended from Oliver Cromwell, "The Lord of the Fens," it points to a possible clue in that direction. If you would kindly make room for the enclosed photo and this query, some of your readers might give the information so much desired by the antiquarians of Chester.

The snuff-box is ivory, with silver hinges and silver rim round the base with inscription. It is nearly $2\frac{1}{2}$ inches high.

(MISS) E. F. WILLIAMS.

A MISSING RAPHAEL.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Could you by the aid of your Magazine find out for me where Raphael's picture entitled *The Madonna with a Pink or Carnation* is?

In the *Art Journal* of July, 1860, a small woodcut

of it is given. At that time it was known to be in a small private collection at Rome.

On consulting one of Bell's handbooks of art on Raphael it is given as missing. I should be very pleased if any of your contributors could inform me of its whereabouts at the present time.

Yours faithfully,

FRANK G. CHAPPLE.

NAPOLEON'S BEE.

To the Editor of THE CONNOISSEUR.

SIR,—Although the bee was seldom, perhaps never, actually an object of adoration, it finds its place in the symbolism, and amongst the superstitions, of all times and countries.

Bees are found amongst the hieroglyphs of Egypt, the symbol of Royalty being, according to Horapallo, a sceptre followed by a bee, denoting the people obedient to a king.

It may have been in the same sense that it was adopted as a badge by the ancient Kings of France, as, for instance, by Childeric, at the opening of whose tomb in St. Denis over 300 golden bees, which had formed the decoration of his robe, were found, whilst it is known that Louis XII. and Henri IV. sometimes used these emblems instead of fleurs-de-lys. Upon

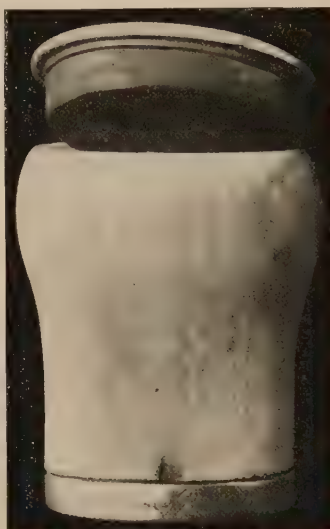
this it is conjectured that the fleur-de-lys was a corruption of the figure of a bee.

The great Napoleon, who, while changing the established order of things, never missed an opportunity of showing that he knew full well the value attaching to the prestige of antiquity, replaced the dishonoured fleur-de-lys by the imperial and more ancient badge of the bee, and his coronation robe, probably in imitation of that of Childeric, was *semé* with golden bees.

J. A. UNETT.

THE HOOKAH VASE.

MISS WILLIAMS calls our attention to the fact that we misread her handwriting in the note on the vase which appeared in the last number. It should read "Hookah," not "Hooket."



NATH. KINDERLY'S SNUFF-BOX.

ANSWERS TO CORRESPONDENTS

Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

Bank Note.—10,426 (Enfield).—Your note is of no commercial value. It is simply a suggested form for Messrs. Simpson, Chapman & Co., Whitby, who started business a little before the year 1783. A full account of the bank, and copies of the notes they issued, will be found in Maberly Phillips' *History of Banks, Bankers, and Banking in North Durham and North Yorkshire*.

Books.—“*Master Humphrey's Clock*,” by Charles Dickens, 1840.—9,959 (Shooters' Hill).—If your copy of *Master Humphrey's Clock* is in a single bound volume, its value is not more than £1 or 30s. In the original parts it would fetch £2 or £3.

Books on European Arms.—9,987 (Budge Row).—Arms and Armour, both English and European, are generally treated in the same work, and we are afraid we cannot refer you to any separate book on European arms. Any of the following works would contain information on the subject: Boutell's *Arms and Armour*, Demmin's *Arms and Armour*, Sir R. Binton's *Book of the Sword*, Egerton Castle's *Schools and Masters of Fence*, F. G. Laking's *Catalogue of the Armoury at Malta*.

“Antiquities of England and Wales,” by Francis Grose, 1784, 7 vols.—9,895 (Cardiff).—If your volumes are in good binding, the complete work should realise about £2 2s.

“Shakespeare's Works and Plays.”—9,896 (Tonbridge).—Your edition is not likely to be of great value. We must know the date to give a definite opinion.

Guide Book to Glastonbury, 1810.—9,806 (Weston-super-Mare).—Your book is only of trifling value.

“Il Pastor Fido del Cavalier Battista Guarini,” 1659.—9,908 (Dalston).—The work you describe would fetch a very small sum in a London saleroom.

Cruikshank's Engravings, 2 vols.—9,981 (Midhurst).—You do not say whether the engravings in your volumes are coloured. About £2 2s. would be an average value.

“Don Quixote,” 1819, 4 vols., calf.—9,907 (Beckenham).—Your copy is worth about £3 3s.

Dickens' Works.—9,997 (Melton Mowbray).—First editions of Dickens' works, unless in the original parts, are not in great demand just now. *Martin Chuzzlewit*, 1844, in calf, and *Dombey and Son*, 1848, half calf, would bring about 15s. each; *Nicholas Nickleby*, 1839, and *David Copperfield*, 1850, half calf, 20s. each; and *Our Mutual Friend*, 1865, half cloth, and *Oliver Twist*, 1839, cloth, 10s. 6d. each. With regard to the other books: Thackeray's *Newcomes*, 1854, 2 vols., half calf, is worth about 21s., and Anthony Trollope's *Can you Forgive Her?* 1865, 2 vols., red cloth, 15s., while Boswell's *Johnson*, 1839, being imperfect would not have greater value than 10s.

Book of Designs, by Michael Angelo Pergolesi.—9,991 (High Wycombe).—This is a valuable book, but we must know the number of plates to give a definite opinion.

“Hunting Sketches,” by S. Bowers.—9,975 (Birmingham).—Your book is only worth a few shillings.

“Cours D'Architecture,” par Pierre Jean Mariette, 1750.—9,906 (Bayswater).—This work has no great selling value.

Engravings.—“*Sancho*,” after Beuf, by C. Turner.—9,881 (Kedlington).—If a good impression, your colour-print of Sir John Shelley's pointer should be worth £5 to £6.

“Mrs. Siddons and Son in the Tragedy of Isabella.”—9,927 (Hetton-le-Hole).—Your print is not of much interest, and its value does not exceed 10s. or 15s.

Etchings by Guido Reni.—9,851 (Bromley).—The etchings you describe are of little value.

“Fox Hunting,” by J. Seymour.—9,981 (Biddulph Moor).—If your prints are old impressions, about 14 in. by 10 in., they are worth about £1 each.

“The Expulsion,” by F. K. Sexton, after J. Sant.—10,000 (Albany, N.Y.).—This is one of the prints for which there is no demand at the present time, and its commercial value is, therefore, not more than a few shillings.

“George IV.” after Sir T. Lawrence, by W. Finden.—10,114 (Margate).—The value of your engraving is not more than 8s. or 10s.

“Delia in Town” and **“Delia in the Country,”** after G. Morland, by J. R. Smith.—10,059 (Nunhead).—It is impossible to value your coloured prints without seeing them. If they are fine old impressions, they might realise as much as £200 under the hammer; but there are many facsimile reproductions about which are almost worthless.

“Fighting Téméraire,” by Turner.—10,098 (Ipswich).—The value of this print is approximately between £10 and £12, according to state. *Ancient and Modern Italy* is worth roughly about £4 to £5. The present is a very good time for sale.

“The Neophyte,” by Doré.—10,057 (Old Cumnock).—The value of your engraving does not exceed a few shillings.

“The Best Shelter,” etc.—10,300 (Lewisham).—Your prints are worth only a few shillings apiece.

“London Cries.”—10,009 (Leeds).—The prints you describe are not the valuable *London Cries* after Wheatley, and they are worth but a few shillings.

“Rebekah sees the Approach of Abraham,” after A. Elmore, by F. Holl.—10,022 (East Twickenham).—Engravings of this class have very little value at the present time, there being no demand for them.

“Hibernia in a Jig,” and **“Un Minuet à L'Anglaise,”** after Adam Buck.—10,050 (Sherborne).—Your prints, having the titles cut off, are not worth more than from 15s. to 25s. each. Without this defect, their value would be at least double this sum.

Objets d'Art.—**Wax Miniature.**—9,947 (Truro).—As a general rule, wax miniatures do not fetch any big sum. They must have a special interest to make them valuable.

Gold Ring, etc.—9,815 (Bury St. Edmunds).—If you do not wish to send the articles you mention for a written valuation, send us sketches and full particulars, and we will endeavour to reply in these columns.

Cloisonné Jars.—9,972 (Chester).—As far as we can judge from the photographs you send, we should say your Cloisonné jars were modern Japanese, of no collector's interest. The value of a pair of these modern jars is about 50s.

Bronze Bowl.—9,933 (Brighton).—The bowl, inscribed *Wolverhampton*, and date 1671, is probably bronze. Though not of very great monetary value, it should be of local interest. You might offer it to Mr. A. C. C. Jahn, the Curator of the Municipal Art Gallery and Museum, Wolverhampton. The bowl is worth about £4 or £5.

Coffee Urn.—9,868 (Bedford).—We cannot tell from a photograph whether your coffee urn is Sheffield plate or electroplated. Even if the former, however, its style proclaims it to be of late period, and its value would not exceed £2. The silver medal, mounted as a brooch, of which you send rubbing, is a fairly common private medal, issued by the well-known antiquary, Peter Mulman. In bronze it is worth about 1s., in silver about 6s. Kirby Hall is in Essex.

Marble Statue.—9,900 (Willesden).—From the style, your statue is apparently the work of an English sculptor of the last fifty years. It must be seen to be valued.

Enamel Boxes.—9,968 (Merwara).—Your photograph shows about sixty enamel boxes, but they are not of sufficient size and detail to enable us to judge individual values. They seem to be mostly of Bilston and Battersea enamel, with varying values from 15s. to £4 or £5 each. The two plaques appear to be Persian, of the 17th century, and, although damaged, they should be worth from £12 to £15.

Pewter.—9,804 (Bedford Park).—The plates and dishes, of which you send rubbings, are by makers of about the year 1740. Both Smith and Withers were members of the Pewterers' Company at about that date, so that your plates and dishes cannot have any connection with James II., who died fifty years before. The giving of hall-marked pewter in exchange for confiscated silver is a fable entirely without foundation. See reply to No. 5,594 (Highgate) in THE CONNOISSEUR, July, 1905. Your plates are worth about 5s. each, and dishes from 10s. to 30s. each, according to design. The best text books on pewter are Masse's *Pewter Plate*, 15s. (Bell); and Bell's *Old Pewter*, 10s. 6d. (Newnes).

Pictures.—"The Holy Family, with St. John." 9,911 (Credition).—Your painting is evidently not the work of Sir Joshua Reynolds, and from the photograph you send we should think it of little importance.

Spots on Drawing.—9,986 (Birmingham).—The spots appearing upon your water-colour drawing are undoubtedly caused by dampness. That they have not appeared before is of no consequence whatever. Under certain conditions, such spots are likely to come upon quite modern drawings, although they are more often found upon drawings which have been mounted

and framed for many years. They are produced by certain chemical changes, and considerable skill is necessary to remove them. The best plan would be to send the drawing to a good restorer.

Rathbone.—H. H. D. (Malvern).—We do not know of any book on Rathbone, and we do not think one has been issued. He was quite an unimportant painter.

Jan Van Eyck.—9,922 (Teddington).—It is impossible to gauge the value of your six paintings, even approximately, unless we see them. If they are genuine, they are certainly of very considerable interest, and we should advise you to send them. Packed between boards, with plenty of tissue paper between each, they should come quite safely by registered post, as they are quite small.

Pottery and Porcelain.—**Crown Derby Mugs.**—9,823 (Clifton, Bristol).—The mugs you describe are evidently old Crown Derby. If perfect, they should realise £2 or £3 each at a London auction sale.

Chelsea Figure.—9,863 (Churchdown).—Your figure of Britannia and the lion is probably not Bristol, but Chelsea. If so, and it is in good condition, it is worth about £12 to £15.

Chelsea Figures.—9,849 (Gravesend).—If your figures of a tailor and his wife are genuine Chelsea, their value is about £12.

Posset Cup.—9,969 (Paddington).—In the photograph you send your cup has all the appearance of a modern Italian or Spanish piece of no value beyond a few shillings.

Minton Vase and Figures.—9,941 (Market Harborough).—Early Minton of fine quality is beginning to be collected, but it has not yet acquired a special value. Your vase and figures are worth, at present prices, about £9 or £10.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

1,218 (Newhaven, Conn.).—It is probably Alice, daughter of Sir Edward Apsley, of Thakeham, Co. Sussex, and widow of Sir John Boteler, of Teston in Kent, who is referred to as "Lady Fenwick, the wife of the first Governor of Connecticut," and whose remains are said to have been recovered at Old Saybrook in 1870. Lady Boteler married secondly George Fenwick (son of George Fenwick, of Brinkburn, Northumberland), whom she accompanied to New England. Fenwick took an active part in the colonization of Connecticut, as representative of the patentees, and, settling there with his wife and family in 1639, became Governor of the Fort of Saybrook. Returning to England after her death, he sat in the Long Parliament for Morpeth, and in 1648 was appointed one of the commissioners for the trial of Charles I., but refused to act. He married secondly, Catherine, eldest daughter of Sir Arthur Hesilrigg, and died 15 March, 1656/7.

1,225 (London).—Elizabeth, eldest surviving daughter of Sir John Danvers, the regicide, appears to have styled herself Viscountess Purbeck after the death of her first husband, Robert Villiers, whose right to the Viscounty was the subject of much controversy in the reign of Charles II. Sir John Villiers, elder brother of George, Duke of Buckingham, was in 1619 created Baron Stoke in the Co. of Bucks, and Viscount Purbeck of the Co. Dorset. He married as his first wife in 1617 Frances, daughter of Sir Edward Coke, Lord Chief Justice of England; but in 1621 this lady eloped with Sir Robert Howard, and, having given birth to a son in 1624, was fined and imprisoned. The son, Robert, married 23 Nov., 1648, Elizabeth, second daughter and co-heiress of Sir John Danvers, one of the regicides. After the death of his father-in-law in 1655, Robert Villiers assumed the name of Danvers, and, although he had been associated with Lord Purbeck as *son and heir apparent* in the sale of some lands, on the Viscount's death he disclaimed the title, and, having been elected member for Westbury in 1659, the following year levied a fine of all his peerage dignities with a view to their extinction. His death took place about 1675, and his widow, who married secondly Colonel John

Duvall, died in 1709. The son and heir, Robert Villiers, alias Danvers, assumed the title of Viscount Purbeck, and his petition was referred to the House of Lords, but it was opposed because of the fine levied by his father, and also on account of the latter's illegitimacy. In 1678 a decision was given against the validity of the fine, and as to illegitimacy it was proposed that a bill should be brought in to debar the claim to the title. No further steps, however, seem to have been taken, and no summons was ever issued to him or his descendants, though the titles continued to be assumed (or claimed) until the extinction of this family in 1774.

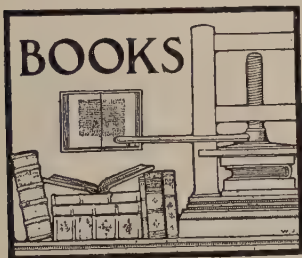
1,232 (London).—There does not appear to be any authoritative explanation on record for Napoleon's adoption of the *bees* as his emblem. The late William Ewart, however, replying to an inquiry on this subject in "Notes and Queries," in 1853, asserted, on the personal authority of Augustin Thierry, the celebrated historian, that "the small ornaments resembling bees found in the tomb of Childeric, were only what in French are called 'fleurons,' supposed to have been attached to the harness of his war-horse. Handfuls of them were found when the tomb was opened at Tournay, and sent to Louis XIV. They were deposited on a green ground at Versailles. Napoleon, wishing to have some regal emblem more ancient than the fleur-de-lys, adopted the fleurons as bees, and the green ground as the original Merovingian colour."

1,239 (Guernsey).—The Arms on the sketch are not English, and probably represent those of a French Archbishop, who was also a Primate or Legate, of the seventeenth or eighteenth century.

1,245 (Middlesbrough).—The drawing is a copy of the Arms borne by Sir Robert Peel, whose baronetcy was created in 1800; the description of them is: "Argent three sheaves of as many arrows proper two and one banded gules, on a chief azure a bee volant or." The Crest (omitted in the sketch) is: "A demi-lion rampant argent gorged with a collar azure charged with three bezants holding between the paws a shuttle or." Motto: Industria.



JUDGING from all accounts, the new season which commenced on October 3rd, and, following the ordinary course, will close with the last days of July next year, promises to be both busy and important. Several very large libraries of exceptional interest are likely to come into the sale rooms, and should they do so, some more records will un-



questionably be broken, since they are known to contain many books which are all the rage just now. These collections may, as sometimes happens, be sold in the interim by private contract, and therefore it is not wise to be sure about anything; but as matters at present stand the outlook is distinctly encouraging from the point of view of the well-to-do collector, whose loudest complaint generally is that though money be plentiful and ready, the opportunity of spending it on the books he craves for is too frequently wanting. These consist for the most part of Shakespeareana, Americana, the early English classics generally, and examples of antique typography. All these classes, amongst others, have lately "triumphed," as it is said, exceedingly, thanks to the unlimited commissions which have arrived from the United States, nor is there the slightest sign of their being less esteemed in the future.

The ordinary bookman, however, fails to see much "triumph," or, indeed, matter for congratulation at all, in record prices which are themselves likely to be broken at any moment. He prefers to frequent the quieter paths of enterprise, and is happy in the knowledge that books, and good books too, have not been so cheap for ten years past as they are now. Very high prices lavished in one department of literature have the effect of reducing prices correspondingly in another. This has been noticed for years past, and every sale which takes place is, in one of its aspects, but an incident in a never-ending game of see-saw, in which the player at the lower level has an excellent chance of bettering himself. It is hardly fair, perhaps, to select the first

sale of the season for such an illustrative purpose as this, but, generally speaking, it is useful as emphasising the position we have taken up. It was held by Messrs. Puttick & Simpson on the 3rd and 4th of October, and was essentially a collector's sale. A very little money went a long way. Some 650 lots of books realised less than £500, and many of these books were really good of their kind, though not in much favour at the present time. Furthermore, this and several later sales show the probable trend of events, and are worth considering in that respect, provided the conclusions derived from them are not pushed too far.

At Messrs. Puttick & Simpson's a number of the *Historical Monographs* published by Goupil were disposed of at prices which show a decline all through the list. We do not speak now of copies upon Japanese vellum, but of the ordinary issue; each with its coloured frontispiece and photogravure plates, in a paper wrapper as published. This time last year Bishop Mandell Creighton's *Queen Elizabeth*, 1896, stood at £14 15s.; this price has now fallen to £11, and, speaking generally, the rest of the biographies in this series show a proportionate decline, which, though not very pronounced, is yet noticeable. Sir John Skelton's *Mary Stuart*, 1898, now stands at 38s., and the same author's *Charles the First*, 1898, at 21s.; Dr. Gardiner's *Oliver Cromwell*, 1899, also stands at a guinea, and so do Mr. Osmund Airy's *Charles the Second*, 1901; Mr. T. F. Henderson's *James I. and VI.*, 1904; and Pierre de Nolhac's *Marie Antoinette la Reine*, 1898. A similar copy of Mr. Andrew Lang's *Prince Charles Edward*, 1900, realised 23s. Many other books of which these are representative will probably be found in a similar position when we come across them. Their tendency just now is to decline in value, and that is a pity, for their artistic interest is great. On the other hand, rare and curious specimens of binding are far more expensive than they used to be. A small 8vo Bible, dated 1635, in an old needlework binding worked in silver wire with Tudor roses and birds, sold for £18. We are glad to see that the cataloguer did not describe this as being by "The Nuns of Little Gidding," for there is no authority whatever for the belief that these ascetics ever worked embroidered bindings. *The Fancy, or True*

Sportsman's Guide, 2 vols., 8vo, 1826, containing a coloured title and portraits of pugilists, belongs to a class of books about which no fears need be entertained. The copy sold on this occasion realised £5 15s. (calf), and would have brought more had not the question arisen whether it should or should not contain a portrait of Daniel Mendoza. The better opinion is that one was never issued, and it was certainly not to be found in this copy. Other books of a desirable kind sold by Messrs. Puttick & Simpson about this time, though not at this sale, included Sir William Congreve's *Rocket System*, n.d., oblong folio, £7 7s. (old calf), and Clayton's *Costumes of the First or Grenadier Regiment of Guards*, 1854, oblong folio, £15 10s. (calf).

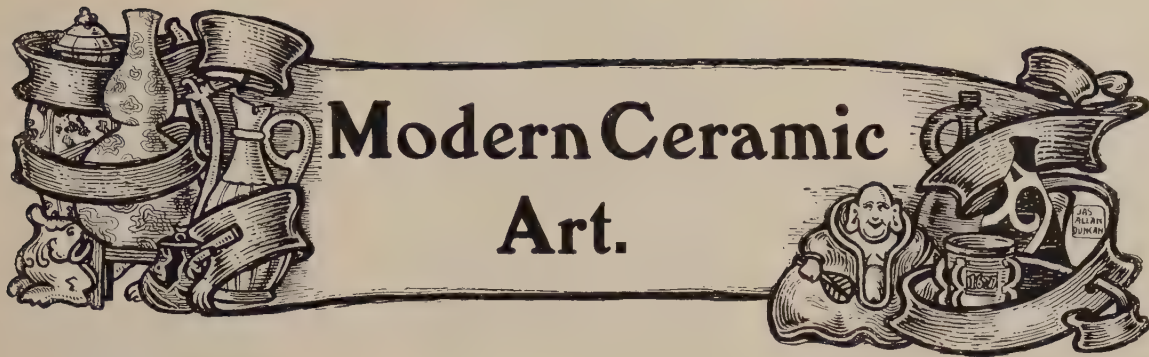
Messrs. Hodgson's sale of October 8th and three following days was also of a miscellaneous character, but the catalogue was much more extensive, and the prices realised rather higher, all things considered. The first seven series and eight volumes of the eighth series of *Notes and Queries*, in all 92 vols. in 46, with indexes to the eight series, together 54 vols., 1849-98, sold for £16 (half calf); the "Edinburgh edition" of the *Waverley Novels*, 48 vols., 1901-3, for £7 15s. (buckram, uncut); the "Pentland edition" of R. L. Stevenson's works, 20 vols., 1906-7, for £7 12s. 6d. (buckram, uncut); and the *Philosophical Transactions of the Royal Society* from 1852 to 1896, not consecutive, in all 80 vols., for £26 (half calf and publisher's cloth). Many other works often met with, and therefore worthy of passing attention if only for purposes of comparison, realised satisfactory prices.

The following may be specially noted: *Les Métamorphoses d'Ovide*, illustrated by Eisen, Moreau, and others, 4 vols., Paris, 1767-71, 4to, £15 10s. (old French calf); Mrs. Frankau's *John Raphael Smith, His Life and Works*, 50 plates in colours and monochrome, with the 8vo volume of text, 1902, £13 (buckram, t.e.g.); the same author's *William and James Ward*, plates in colours and monochrome, with the 8vo volume of text, 1904, £8 10s. (original cloth); Malton's *View of Dublin*, 1794, oblong folio, £5 15s. (half calf); the first edition of Lamb's *Tales from Shakespeare*, containing 20 plates by Blake, 2 vols., small 8vo, 1807, £19 (half calf); and the same author's *Last Essays of Elia*, first edition, 1833, £7 10s. (cloth, uncut). It may also be observed that Pliny's *Historia Naturalis*, printed by Jenson at Venice in 1472, folio, realised £16 (old vellum).

Messrs. Hodgson's sale commencing on the 16th of October contained a number of works on natural history, e.g., a complete set of the *Transactions of the London Entomological Society* from the commencement in 1836 to 1905, together 25 volumes in half calf and boards, and 141 parts. This set, which was clean, and had all the title pages, realised £33. Gould's *Trochilidae*, 6 vols., morocco extra, 1861-87, sold for £40; *The Birds of Asia*,

7 vols., for £36 (half morocco, gilt); *The Mammals of Australia*, 3 vols., 1863, for £32 (morocco extra); *The Birds of New Guinea*, 5 vols. in 25 parts, 1875-88, for £25 10s.; and Booth's *Rough Notes on Birds*, 3 vols., 1881-87, atlas 4to, for £18 10s. (half morocco). A complete set of *The Folk-Lore Society's Publications* in 60 vols., 8vo, 1878-1907, sold for £25 10s. (original cloth), and a complete set of the *Tudor Translations*, 40 vols., 1892-1905, for £25 (half buckram, uncut). It may also be mentioned for future reference, if needs be, that vols. 1 to 29 of the *Library Edition of Ruskin's Works*, as edited by Cook and Wedderburn, 1903-6, royal 8vo, realised £20 10s.; Rowlandson's *Loyal Volunteers of London and Environs*, with 87 plates coloured and heightened with gold and silver, n.d. (1799), £20 10s. (old russia); Temple's *Wallace Collection at Hertford House*, 2 vols. in 10 parts, on Japanese paper, 1902, folio, £14 5s.; the original subscription edition of *Lodge's Portraits*, 4 vols., folio, 1821-34, £21 10s. (morocco extra); and *Didot's Greek Classics*, 63 vols., Paris, 1845-80, £21 (half morocco). This was in every respect an excellent sale, really well catalogued, but few mistakes being observable, and those of a trifling character. The amount realised exceeded £1,600.

Few book sales take place during October, the season really not commencing till the month following, and as this year proved no exception to the rule, not much more remains to be said. On October 9th, and seven subsequent days, a collection of books belonging to Mr. W. Mullin was sold at Liverpool by Messrs. George R. Pollard & Co. The catalogue comprised rather more than 2,000 lots, and the prices realised were, on the whole, good, though the books themselves were of a useful rather than an unusual character. Other works which may be specially noted as having sold during the month of October at different rooms include Shelley's *Queen Mab*, the first edition of 1813, with the subsequently suppressed title-page and imprint on the last leaf, £100 (original boards, uncut, with label); Keats's *Lamia, Isabella, and other Poems*, 1820, £40 (original boards, uncut, with the half title); that very rare work known as *Alken's Sporting Repository*, 1822, 8vo, containing 19 coloured plates, £60 (half morocco, Gosden's copy); Combe's *Wars of Wellington*, 1819, 4to, £6 (original half morocco); another copy of the *Loyal Volunteers* (1799), £25 10s. (old calf, rebacked); the second volume of *Gay's Fables*, 1738, 4to, £11 5s. (half calf); Smollett's *Peregrine Pickle*, first edition, 4 vols., 1751, £5 5s. (old calf); Ackermann's *Colleges of Winchester, Eton, and Westminster*, 1816, royal 4to, £28 10s. (half morocco extra); and a collection of 23 volumes of J. H. Jesse's various works, all belonging to the original editions, and in cloth as issued, £42. Many of these books were sold by Messrs. Puttick & Simpson on October 24th and following day.



Modern Ceramic Art.

Some Phases of Ceramic Art

ONE of the most flagrant symptoms of our insularity which strikes the Englishman who has spent some years on the Continent, long enough,



1.—PLAQUE, "THE DANCING HOURS."
SCULPTURED GLASS CAMEO (19½ IN. DIAM.).
BY GEO. WOODALL. PRICE £600.

I mean, to see something of the home life of his fellow-men either in France, Germany, or Austria, is the indifference manifested by his average fellow-countryman for ceramic art. We have, of course, our great collectors, whose cabinets enshrine priceless treasures which few other private collections in the world can rival. But the collector inevitably tends to specialise. He digs his own groove and stays there. It may lead him to a state of mind in which he is in some sort hypnotised in the belief that his Crown Derby or his Dresden sums up all the possibilities of the cunning of the potter's thumb, or, involved beyond recall in the partizanship of long-standing feud between the greater families rose and verte, he may come to regard all contemporary

By a Dilettante.

development of ceramic art with the apathetic tolerance of a Rip van Winkle. The sympathies of the connoisseur are in any case very rarely catholic, and in the country the tastes of the collector of china who is genuinely a connoisseur are usually hedged by and confined to at most half a dozen historic marks.

There are, as well, our public collections, the Wallace Gallery and the South Kensington Museum, for example, which for their educational range are hardly to be surpassed by any country in the world. The average Englishman is content to gape at them open-mouthed, more especially when the value of some of the specimens is expressed in terms of hard cash. But he regards them as treasures in which he himself as a conscientious ratepayer can never afford to have more than an academic interest. The hypnotic spell



2.—PLAQUE, "DIANA AND ENDYMION"
(17½ IN. DIAM.). BY GEO. WOODALL.

of the "mark" holds him. Unless a piece of chin a is authoritatively hall-marked by text-books and self-educators, it has no meaning for him. It may be



3.—"PHYLLIS"
(8 IN. BY 4½ IN.).
BY GEO. WOODALL.



4.—PANEL, "CALYPSO"
(12¼ IN. BY 9 IN.).
BY GEO. WOODALL



5.—"SIREN"
(8¾ IN. BY 4¼ IN.).
BY GEO. WOODALL.

beautiful in form, exquisite in colouring, and perfect in technique and finish, but until some recognised or self-constituted authority has given it his *imprimatur* of approval—by which time it has ceased to be "modern," and is consequently invested with the vague magnificence popularly associated with any object of art that is no longer new—it does not interest him.

The taboo is a matter for regret if only because in no other medium in which the



6.—PLAQUE, "APHRODITE" (13¼ IN. DIAM.).
BY GEO. WOODALL.

artist expresses himself within the reach of the average wayfaring man are the æsthetic ideals and prejudices of contemporary life more faithfully and accurately reflected than in china or pottery. Take a Dresden china figure, and you have a chapter in the artistic taste of a generation and very often a good many pages of social history crystallised in six inches of modelled and painted clay. There are pieces of Wedgwood—they are becoming valuable to-day—which to



7.—"DIANA"
(7 IN. BY 3½ IN.).
BY GEO. WOODALL.



8.—MAGNIFICENT ROCK CRYSTAL
ROSE BOWL (8 IN. BY 10½ IN.).
BY MESSRS. THOS. WEBB & SONS, LD.



9.—"HEBE"
(9¼ IN. BY 4½ IN.).
BY GEO. WOODALL.



10.—"SEA FOAM" (10 IN. BY 6½ IN.). BY GEO. WOODALL.

my mind, both in their strength and in their limitations, summarise a good deal of the early Victorian era. Similarly, the story of the twentieth century is now leaving its impress on the clay on the potter's wheel—and it will be, no doubt, curious and tangled reading—but the prejudice of fetish-worship blinds us alike to the meaning and artistic value of it.

In the average British home one or two specimens of, say, stereotyped Worcester, or of something vaguely Oriental, stand for its occupants' appreciation of ceramic art, endorsed perhaps by a few outrages in majolica of sorts in the dining-room. Everything else is crockery, acquired with a sole eye to its utility. In very few houses on the Continent whose tenants have reached a certain well-defined grade of education and culture does the visitor fail to find a few specimens of beautiful or interesting china, replicas often enough, but hardly the



11.—"THE ELGIN MARBLES," WHICH TOOK THE LATE MR. F. KNY NEARLY THREE YEARS TO COMPLETE. (SIZE ABOUT 14½ IN. BY 6 IN.)

greater or less degree of artistic merit. They are always significant in that they go to show that ceramic art has entered into and become an integral factor in domestic life. To take an example nearer home. Go to one of the German or Austrian hostelries which are opening their doors all over London

12.—AN INTERESTING PIECE OF GLASS, DOUBLE GOBLET. 20 IN. BY 5½ IN.



now. The probabilities are, that looking all round the room, you will see a bracket above the wainscote and on the shelf certain quaint effective bits of pottery and earthenware. They are not, as a rule, of any very outstanding value, but



13.—"THE CHASE" (6½ IN. BY 4½ IN.). BY GEO. WOODALL.



14.—"IRIS" (10½ IN. BY 5½ IN.). BY GEO. WOODALL.



15.—"THE CAPTIVE" (6½ IN. BY 4½ IN.). BY GEO. WOODALL.



16.—"GRIFFIN" CANDLESTICK. BLACK BASALT WARE (12½ IN. BY 6 IN.). JOSIAH WEDGWOOD.



17.—"DANCING HOURS." BLACK BASALT WARE (8 IN. BY 8½ IN.). JOSIAH WEDGWOOD.



18.—SPHYNX CANDLESTICK. BLACK BASALT WARE (8½ IN. BY 7 IN.). JOSIAH WEDGWOOD.

they seem to attract the eye and to interest the brain. In a native caravanseraï of similar standing the only decorative relief attempted would probably be some plated hardware goods, severely utilitarian in purpose, and more or less ordinary in design.

If in this country we have comparatively few opportunities of studying the phases and development in contemporary ceramic art, the writer need plead no justification for calling attention to the exhibition now on view in the Wahlliss galleries at 88, Oxford Street, because nowhere in London is a more representative collection to be seen under one roof and within four walls. That the galleries are an establishment conducted on straightforward lines by their proprietors for commercial ends does not to his mind detract either from their interest to the student or from their artistic value to the collector. There is nothing derogatory in visiting these galleries, not necessarily as a customer, but as a visitor who accepts the

courteous invitation of Messrs. Wahlliss to inspect their showrooms as an exposition of ceramic art. He will accept the invitation in excellent company. On the Continent, at any rate, they have outgrown the foolish snobbishness which underlies any feeling of self-consciousness of this kind. When last I visited Messrs. Wahlliss's famous galleries in Vienna, the King of Greece had spent several hours there the week before, and in the following week the King of Roumania and Carmen Sylva paid them a long visit. In fact, hardly a week passes without some member of the Imperial House of Austria spending an hour or so in looking over the latest additions to Messrs. Wahlliss's exhibits. Even the venerable Emperor makes a point of paying them a visit at least once a year. In Vienna, as in most other great cities of the Continent, galleries of this kind are the *rendezvous* of people interested in the art or craft of which they are the most convenient repository. If you are minded to make a purchase, you have every



19.—"WINE." BLACK BASALT WARE (15 IN. BY 8 IN.). JOSIAH WEDGWOOD.



20.—SPHYNX CENTREPIECE. BLACK BASALT WARE (17 IN. BY 13¾ IN.). JOSIAH WEDGWOOD.



21.—"WATER." BLACK BASALT WARE (15 IN. BY 8 IN.). JOSIAH WEDGWOOD.

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22.—"BACCHANTE." BLACK BASALT WARE
(15½ IN. BY 14¼ IN.). JOSIAH WEDGWOOD.



23.—"VESTAL LAMP." BLACK BASALT AND GOLD
(8½ IN. BY 8 IN.). JOSIAH WEDGWOOD.

opportunity to do so; if you do not see anything you feel moved to buy, no obligation expressed or implied, not to speak of importunity, from the part of the staff forces any of the goods exhibited upon you. You are made welcome to inspect these galleries as you would visit any other art collection or museum to which you have the *entrée*.

The value of the Wahlliss galleries to everyone interested in ceramic art is the remarkably representative and catholic character of the exhibition they present, more especially, perhaps, in the sphere of contemporary art. In the minds of most people the Wahlliss galleries are, of course, associated with Imperial Vienna porcelain and some fine specimens of Dresden, and one or two other famous German factories. These, no doubt, still furnish a prominent feature of the exhibition, but by no means the

principal *raison d'être* of the galleries. Within the last few years their scope has been widened far beyond that. A new spirit of enterprise and of artistic ambition seems to have inspired the management in enlarging its borders. When I first knew the galleries British china and glass were entirely unrepresented. But for the last two years they have had the finest show of Crown Derby, notably of the work of Leroy, I have seen anywhere outside of the Crown Derby works themselves, and remarkably fine collections of Wedgwood, Minton, Worcester, and of other famous British ware, every specimen chosen with the discrimination and judgment of an expert to illustrate the best characteristics of the *genre* it represents. This year the hospitality of the handsome galleries has again been extended to include specimens of the finest work of pretty well every country in Europe, which adds to the world's store of ceramic wealth, and the interpretation of their province has been liberal enough to include some very



24.—TRIPOD VASE.
BLACK BASALT AND
GOLD (9½ IN. BY 6 IN.).
JOSIAH WEDGWOOD.



25.—"ZODIAC" VASE.
(11½ IN. BY 6 IN.).
JOSIAH WEDGWOOD.



26.—"DANCING HOURS."
(12 IN. BY 7¼ IN.).
JOSIAH WEDGWOOD.



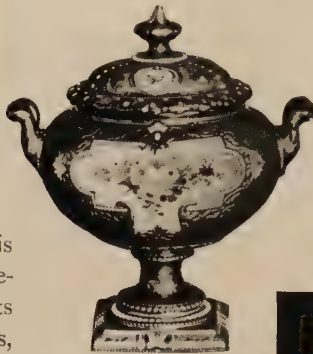
27.—CROWN DERBY VASE. FOND VERT. (6 IN. BY 3½ IN.) BY LEROY.

five-storeyed building is full to overflowing, because, apart from objects of artistic interest, it is, of course, the business of the management to keep also a very large stock of goods of primarily utilitarian purposes, though—and this, perhaps, is where the collector of ceramic art has the advantage of his brother enthusiast—there is no reason why even the most commonplace article should be divorced from some measure of artistic interest and significance. Crockery, simply because it is crockery—though, to judge from most British households, the statement may sound heretical—need not of necessity be all that is ugly and banal. For a few pence it is possible to buy a pannikin or a bowl, which for its beauty of form and design is pleasant to the eye, or at any rate until someone breaks it, and still subserve the purpose for which it is designed no less efficiently than a vessel which is a gratuitous eyesore.

But it seems to be the further ambition of the management to make the Wahlliss galleries a place where every notable product of contemporary ceramic art is represented by well-chosen characteristic specimens, so that anyone interested in any particular make need only go as far as Oxford Street to study and to satisfy his curiosity. If at the present moment they have not yet achieved this ambition in its entirety, the exhibition they have arranged this year marks a long step towards it.

Where the embarrassment of riches is so great, it

striking and interesting exhibits of glass and statuary. France, Germany, Hungary, Bohemia, and Denmark have all paid toll to the great house in Oxford Street, and it is therefore hardly surprising that from basement to attic the large



28.—VASE WITH COVER. FOND BLEU DU ROI. (5½ IN. BY 4¾ IN.) BY LEROY. ROYAL CROWN DERBY.



29.—CROWN DERBY VASE. FOND VERT. (5½ IN. BY 3½ IN.) BY LEROY.

achieves his wonderful effects of light and shade, of soft perspective and bold relief, of rounded limb, of polished marble, or of gossamer drapery, with astonishing fidelity and resourcefulness. In his "Aphrodite," for example, the effect of one limb of the figure, floating lightly in

would, of course, be impossible within the limits of my allotted space to deal with every interesting exhibit adequately. The *catalogue raisonné* of the Wahlliss galleries would make a substantial volume. I shall therefore only draw attention to one or two striking novelties of this year's exhibition, and refer in passing to its more notable features. A visit to the galleries themselves will alone give the reader a just idea of the wealth of material they offer.

The contents of one section alone repay a visit, for there Messrs. Wahlliss display some truly magnificent specimens of glass, manufactured by Messrs. Thomas Webb & Sons, of Stourbridge, the famous firm of English glass-cutters, including the most representative collection of glass sculptures by George Woodall which has ever been placed before the British public. Mr. Woodall is one of the few master craftsmen of to-day who are also inspired by the aims and aspiration

of an artist, and consequently his work, apart from the rarity of the material in which he executes it, has a value of its own. When one remembers that the exquisitely clear-cut cameos on his vases and his plaques, that every detail of their rich ornamentation, are cut out on a material of the brittleness and intractability of glass, admiration gives way to amazement.

A sheet of white is annealed to one of dark—either deep blue or chocolate in tone—glass. From this material Mr. Woodall



30.—CROWN DERBY VASE. FOND BLEU DU ROI (7 IN. BY 3 IN.) BY LEROY.



31.—PASTILLE BURNER. BY C. HARRIS. (5 IN. BY 2½ IN.) CROWN DERBY.

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32.—"DERBY DWARF"
(6 IN. BY 4 IN.).
ROYAL CROWN DERBY.



33.—A SPECIMEN OF MESSRS. MINTON'S FAMOUS
"CAMEO" CHINA PLATES (9 IN. DIAM.).



34.—"DERBY DWARF"
(6½ IN. BY 3½ IN.).
ROYAL CROWN DERBY.

exquisitely careless pose over a stormy sea, submerged beneath the water, is expressed in a veiled transparency such as would be impossible in any other medium. Classic models have inspired all Mr. Woodall's female figures, and the effect he achieves of beautifully modelled forms, half revealed, half hidden by diaphanous draperies (as, for example, in his "Dancing Hours"), is always marvellous. In all the details of his rich ornamentation his cunning never seems to fail him. Note, for example, the striking regularity of the scallop border and the graceful lightness of the amorini in the "Aphrodite," or the life and movement in the amorini round the "Diana and Endymion" plaque. When one bears in mind that any morning the artist may come to his studio to find the work of months, it may be of a year and more, shattered by some flaw in the glass, it is obvious that Woodall's work must always be rare, and that the glass sculptors worthy of mention in the same breath with him can be counted on the fingers of one hand. A future generation may

well see a fight of millionaires for the possession of a Woodall plaque.

The same case contains a crystal glass decanter, figured with a frieze after the Elgin marbles, by Kny, which in itself is worth a visit to the galleries to see. The figures seen in reverse through the thickness of the glass are as clearly cut and sharply defined as those in relief. Even the microscopic figures on the stopper are outlined and elaborated in every detail. The piece is, of course, as unique of its kind as was, for example, the famous Barbarini vase. It will never be repeated, because it can never be repeated. In the same case a rose-bowl of rock crystal glass is a superb specimen of the glass-worker's art. Throughout the fine collection of glass in the galleries it is satisfactory to find that the British glass-cutter still holds his own against all comers.

Some interesting specimens of mediæval German glass, very richly ornamented and emblazoned with figures and coats of arms in strikingly rich colouring,



35.—"CRINOLINE GROUP" (8½ IN. BY 10½ IN.). ROYAL DRESDEN.



36.—THE EMPRESS ELISABETH
OF RUSSIA (9½ IN. BY 9½ IN.).
ROYAL DRESDEN.



37.—"THE COUNTESS KOSSL" (6½ IN. BY 10 IN.). ROYAL DRESDEN.

are quaint and unconventional, and complete a very brilliant show of glass.

Another new departure has also gone beyond the strict borders of ceramic art, by the inclusion of some very graceful pieces of marble statuary by well-known foreign artists. "The Spirit of Gracefulness," designed to hold an electric lamp, well expresses the lightness and delicacy of the ethereal figure, and the "Idyll" is a very daring and effective bit of modelling. In quite another vein is the dainty little face of the "Biedermeier" era (which led straight into "Quality Street"), as is the strong and dramatic "Despair," by Professor Eberlein, of Berlin. Musicians will welcome the striking portrait busts of Mozart and Wagner against a rough-hewn background. As a side show of modern plastic art, the group of statuary in the Wahliss galleries is not one of the least attractive features of this year's exhibition.

Turning to ceramic art proper, a very interesting novelty is a representative collection of very choice specimens of Copenhagen china by the famous firm of Messrs. Bing & Groendahl, which, now that the Royal factory, though it still retains its name, has passed into private hands, has given Denmark her place in the foremost rank of countries cultivated enough to appreciate the artistic possibilities of porcelain. The firm made its name in London by its life-size reproduction of Thorvaldsen's "Hebe," which stands in South Kensington Museum to-day, but the firm has since emancipated itself from its

purely classical traditions by adventuring into a series of successful experiments which at the World's Exhibition of 1900 set both technical experts and connoisseurs agog. Even Japan now comes to Copenhagen to glean wrinkles and inspiration by the study of the work of the Vesterbrø factory. The characteristic of this china is that the subject is painted on the biscuit *before* glazing, and consequently blends with the glaze with singularly soft and harmonious effect. It lends the

atmosphere of the picture that soft, dreamy tone, characteristic, even in midsummer, of Danish landscape, which softens and tones even the brightest colours. This soft, delicate note is shown particularly well in a vase by Petersen illustrating the descent of a flight of wild ducks. The distant shore has all the softness of a Whistler nocturne. It veils the ripe, rich colours of the fruit on another graceful vase and lends it a tone altogether peculiar to itself. The Danish artists, by the way, pride themselves on their careful study of animal life. Note, for example, the wonderful drawing in the picture of the drake descending in flight, and the splendid modelling of the prowling jaguar. At times this careful study of nature lends itself a quaint touch of the grotesque, as in the very human group quaintly entitled "Marital Bliss." Copenhagen china is not exactly cheap to-day, but in a few years' time pieces by artists like Hegemann and Petersen will probably become very valuable.

To my mind, however, the *clou* of this year's



38.—"THE ROYAL HUNTSMAN" (15 $\frac{3}{4}$ IN. BY 15 $\frac{1}{2}$ IN.). ROYAL DRESDEN.



39.—"ARCADIA" (11 IN. BY 6 IN.). ROYAL DRESDEN.



40.—"THE TRAVELLING TAILOR" (9 IN. BY 7 $\frac{1}{4}$ IN.). ROYAL DRESDEN.



41.—"HARLEQUIN AND COLUMBINE" (6 IN. BY 7 IN.). ROYAL DRESDEN.



42.—"FORTUNA" (14 $\frac{3}{4}$ IN. BY 9 $\frac{3}{4}$ IN.). ROYAL DRESDEN.

you note the dull, polished glaze characteristic of very old wood carvings; in the grim features of the "Executioner," in the wadded coat of his office, you can clearly trace the grain of the wood. Even when you hold them in your hand you are not much the wiser—they might be made of anything rather than a preparation of clay. Equally effective are the magnificent reproductions of the bronze bust of Dante and the striking statuette of the Florentine lute-player. In colouring, in tone, and in execution, no reproductions could be more faithful to the originals. And when it is stated that their price is only a few shillings, it will be agreed that their possibilities are almost revolutionary. They bring the rarest treasures of the Renaissance within the reach of the most modest means in replicas that are close enough to make even an expert rub his eyes.

On a somewhat larger scale is the bust of Niccolò da Uzzano, Donatello's masterpiece, which has stirred Germany to

exhibition is the interesting collection of terracottas, reproductions of wood-carvings taken for the most part from the cathedral in Schleswig, dating from the fifteenth century. They are frankly sensational. At first sight you say they are of wood, and can be nothing else except wood carving. In the curiously tearful face of "The Madonna"



43.—"THE CAPTIVE TRITON" (11 $\frac{1}{2}$ IN. BY 10 IN.). ROYAL DRESDEN.



44.—CLOCK WITH THE ARMS OF POLAND. AUGUSTUS II. AS MARS (24 IN. BY 12 $\frac{1}{2}$ IN.). ROYAL DRESDEN.

genuine enthusiasm. Look at the lined face, the steady eyes, the firm relentless mouth, and you begin to understand the brain and the statescraft which some generations later made a Macchiavelli possible. The face haunts and dominates you. The original itself could hardly do more.

Glancing at the departments for which the galleries have already made their name, one is struck by the number of new and exquisite specimens of Leroy's work in the collection of Crown Derby. There is reason to fear that this great artist is in a state of health which before very long must lessen the output of his work, and thereby enhance the value of what he has already given us. For his painting he may have his

rivals; as decorator, I cannot help thinking he stands alone. One beautiful little vase is a gem of Leroy at his best. Every bead of the rich elaboration of the cover is nicely proportioned



45.—MONKEY MANDOLINE PLAYER (5 $\frac{1}{2}$ IN. HIGH). ROYAL DRESDEN.



46.—MONKEY BANDMASTER (7 IN. HIGH). ROYAL DRESDEN.



47.—MONKEY DRUMMER (5 $\frac{3}{4}$ IN. HIGH). ROYAL DRESDEN.



48.—"THE STORM." BY ELIAS PETERSEN
(ORIGINAL) (17 IN. BY 10 $\frac{3}{4}$ IN.). COPENHAGEN.



49.—"ON GUARD." BY E. HEGEMANN (ORIGINAL)
(15 $\frac{1}{2}$ IN. BY 9 $\frac{1}{2}$ IN.). COPENHAGEN.

and exquisitely finished. In the same case a pretty pastille burner by Harris is in the artist's best manner. British china is somewhat poor in figures, and therefore two good specimens of the famous Derby dwarfs are also worth noting.

A very marked enlargement of the Wedgwood collection no doubt reflects accurately the return of the swing of the pendulum in favour of the ware of the

famous Etrurian potteries. Among German collectors, more particularly, there has of late been a very urgent demand for Wedgwood vases of the early Victorian era, when the white ground was bespotted with little decorations in gold. In this style the collection shows a very handsome example of a vase with Flaxman's *Dance of the Hours*. To my mind these urns, possibly by force of association, always savour somewhat



50.—"WILD DUCKS."
(VASE, 11 IN. BY 6 IN.).
COPENHAGEN.



51.—"A PUZZLING FIND" (13 IN. BY 16 $\frac{1}{4}$ IN.).
COPENHAGEN CHINA.



52.—"STILL LIFE"
(VASE, 16 IN. BY 7 $\frac{1}{4}$ IN.).
COPENHAGEN.

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of meditations among the tombs, but the revival of interest in the severely classical black basalt is almost equally marked, and very satisfactory, as it includes some of Flaxman's best work. A vase, supported by two Sphinxes and a Dolphin candlestick, are particularly handsome specimens. Finally, the beautiful jasper ware is strongly in evidence at present.

Of Minton a beautiful service of twelve dessert plates with glass cameo centres and pierced borders are a striking feature of a collection that includes many characteristic pieces.

From the first these galleries have been notable for their collection of Dresden, and this year its cases seem even better filled than usual. For my own part, I

never tire of Dresden figures, because a deal of history and of folk-lore has gone to their making. There are always points one would like to have explained, and no little difficulty in finding anyone competent to assuage one's curiosity. For example, on what occasion did the Empress Elisabeth of Russia (the lady is usually mistaken for Frederick the Great) appear in male garb, and why? Why is the famous Dresden tailor depicted as riding a goat, with a couple of kids in the tub he is carrying? Because eighteenth-century folk-lore always brackets a tailor and a goat, I know. But why a goat?

There are very few Dresden figures that have not a story somewhere, if you only knew where to find it.



53.—"HAUGHTY" (GUILLEMOT) ($7\frac{1}{2}$ IN. BY $3\frac{1}{4}$ IN.).
COPENHAGEN CHINA.



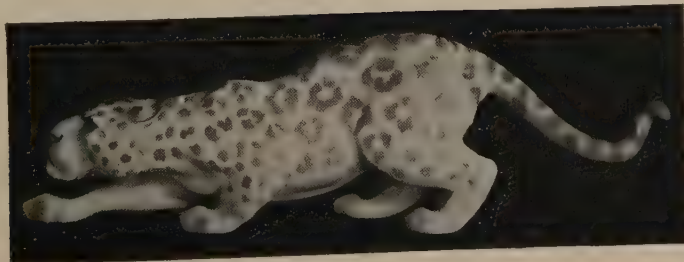
54.—"JOHN" ($6\frac{1}{4}$ IN. BY $9\frac{1}{4}$ IN.).
COPENHAGEN CHINA.



55.—"PRECOCITY" ($3\frac{1}{2}$ IN. BY $3\frac{1}{4}$ IN.).
COPENHAGEN CHINA.



56.—"MARITAL BLISS" ($5\frac{3}{4}$ IN. BY $4\frac{1}{2}$ IN.).
COPENHAGEN CHINA.



57.—"OUT FOR A STROLL" (JAGUAR, $5\frac{1}{4}$ IN. BY $17\frac{1}{2}$ IN.). COPENHAGEN CHINA.



58.—"THE DYING ACHILLES"
(19 IN. BY 22 IN.).
BY G. HERTER.
CASTELLINA MARBLE.



59.—"NAPOLEON" (14 IN. BY 5¼ IN.).
BY H. KOCH. BUST, CASTELLINA M.,
PEDESTAL, ROUGE M.



60.—"DESPAIR"
(6½ IN. BY 10 IN.).
PROF. EBERLEIN.
CASTELLINA MARBLE.

Thus a very handsome clock surmounted by a crowned eagle and displaying the arms of Poland, obviously records the attempt of Augustus the Strong to win a throne, while the Alchemist he had retained to discover the philosopher's stone for him was engaged in the more useful task of firing the first pieces of Dresden china at home. There is also a large group of grotesques, most of which are still waiting for explanation. A very famous group, "The Capture of a Triton," well illustrates the marvellous technique of the school. How the water-baby was ever introduced into the net,

and his tail and all the other common objects of the seashore allowed to escape through its meshes, and yet, despite everything, to stand firing, is a mystery that is always new to me.

Yet there are still people who, when called upon to give a complimentary wedding gift, still proffer the Nelundand fish-slice, when for a few shillings they might give at least an imitation Dresden group, near enough to the original to be a joy for ever. For little more, handsome reproductions of the famous pieces in the Wallace Collection and the South Kensington Museum are obtainable. For example, the jardinière illustrated in these columns costs less than two pounds. Modest means, indeed, need never be a deterrent to keep anyone in search of a gift away from the Wahliss galleries. In one of the



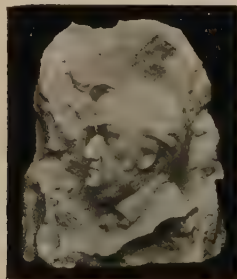
61.—"QUALITY STREET"
(6½ IN. BY 6½ IN.).
(BY BLASCHE.)
CASTELLINA MARBLE.



62.—"LIBERTY"
(12 IN. BY 14 IN.).
(PROF. NERI.)
CASTELLINA MARBLE.



63.—RELIEF, "MOZART"
(7¼ IN. BY 6 IN.).
PROF. BRAUN.
CASTELLINA MARBLE.



64.—RELIEF, "WAGNER"
(7 IN. BY 6½ IN.).
PROF. BRAUN.
CASTELLINA MARBLE.



65.—"THE DANCE"
(19 IN. BY 8½ IN.).
(PROF. FUNCKE).
CASTELLINA M., BASE
SIENA M.



66.—"THE SPIRIT OF
GRACEFULNESS"
(ELECTR. FIGURE,
19½ IN. BY 8¾ IN.).
BY PROF. ERNEST SEGER.
CASTELLINA M.,
BASE SIENA M.

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67.—"NYMPH" (24 IN. BY 13 IN.). (PROF. EBERLEIN.) CASTELLINA MARBLE.



68.—"IDYLL" (27 IN. BY 21 IN.). (PROF. BERNEWITZ.) CASTELLINA MARBLE.

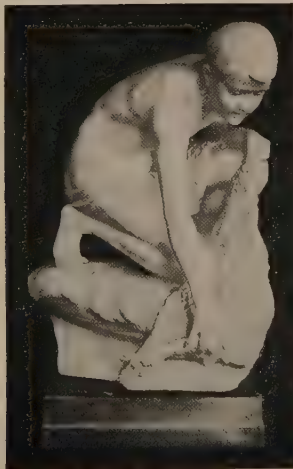
rooms there is a bargain department where rare and beautiful china or graceful terra-cotta, slightly flawed or damaged—so slightly that it would tax an expert to discover the mischief—are on sale at prices which seem hardly credible.

On the other hand, there are people with money, but lacking in ideas, who fail to realise that a dinner service or a tea set of good china is one of the most welcome gifts a young couple can hope

to receive. At the Wahliss galleries they will find no lack of ideas, for most European sovereigns have at one time or another ordered a set of china to their own design, and specimens of the exclusive patterns and finish are on view. A member of our own Royal family recently ordered a Vienna coffee set of dead white of severely in-ornate design with a heavy gold border, which has a *cachet* of its own. When all is said and done,



69.—"THE DAY'S LABOUR DONE" (LEHMANN), (17½ IN. BY 7 IN.). CASTELLINA M., BASE PENTELICON M.



70.—"THE CATCH" (18½ IN. BY 14 IN.). PROF. GREINER. CASTELLINA MARBLE, BASE ONYX.



71.—"MEDITATION." CLOCK (SIENA M.) WITH FIG. (CASTELLINA M.). BY PROF. RENI. 25 IN. BY 14 IN.

The Connoisseur

Vienna china, from the point of view of value for money, holds its own, and has, perhaps, no reason to fear the competition of formidable rivals even under its own roof. Not a single one of the great pieces, with their glowing pictures, rich with the lavish wealth bequeathed by Hans Makart's genius,

depicted in these columns last year, remains unsold to-day, though, of course, other and equally interesting pieces have taken their place. Most of the collection of old Vienna china has already been dispersed among collectors. But replicas, from the original moulds of the defunct Imperial State Factory,



72.—APOSTLE "ST. JOHN"
(9½ IN. BY 5½ IN.).



73.—"THE MADONNA"
(9½ IN. BY 5½ IN.).



74.—APOSTLE "ST. PAUL"
(9½ IN. BY 5½ IN.).



75.—"THE PUBLIC
EXECUTIONER"
(11½ IN. BY 5½ IN.).

AFTER THE ORIGINALS BY BRUGGEMANN IN THE CATHEDRAL AT SCHLESWIG.



76.—PARTS OF TEA AND COFFEE SET, BROAD GOLD BAND. IMPERIAL VIENNA.



77.—QUAINT SUGAR
BOWL WITH PIERCED
COVER, HEIGHT 8 IN.
IMPERIAL VIENNA.



78.—DUTCH FISHER GIRL
(7 IN. BY 6½ IN.).



79.—"A PHARISEE"
(8 IN. BY 4 IN.).
AFTER THE ORIG. BY
BRUGGEMANN IN THE
CATHEDRAL AT SCHLESWIG.



80.—FLORENTINE
LUTE PLAYER
(15½ IN. BY 6½ IN.).



81.—ALSATIAN PEASANT GIRL
(7¼ IN. BY 6½ IN.).



82.—GOBLET
(12½ IN. BY 5½ IN.).
PERCIVAL AND KING
ARTHUR CYCLUS.



83.—GOBLET
(12½ IN. BY 5½ IN.).
PERCIVAL AND KING
ARTHUR CYCLUS.



84.—MEDIÆVAL JUG
WITH COPPER BRONZED
COVER (15 IN. BY 6 IN.).



85.—MEDIÆVAL JUG WITH
DARK BRONZED LID
(11 IN. BY 7 IN.).

unsurpassed for excellence of modelling and of finish, are still obtainable, and at very moderate prices.

At the Wabliss galleries there is enough and to spare to match every taste and every purse, and no one wishing to buy a really handsome and artistic piece of china or glass, or terra-cotta, marble statuary, etc.—whether it is to cost hundreds of pounds,



86.—“NICCOLO DA UZZANO” (25 IN. BY 17 IN.).
AFTER THE ORIG. BY DONATELLO IN THE
NAT. MUS., FLORENCE.

or a few shillings only—should fail to pay a visit before buying elsewhere. Only too frequently new customers can be heard to remark, “Oh, what a pity! I have just bought such and such a thing at so and so’s! I wish I had known before what an enormous stock and variety you offer, and I would certainly have come to you.”



87.—“PRINCESS OF URBINO” (10¾ IN. BY 10 IN.).
AFTER THE ORIG. IN THE WEMYSS COLL., LONDON.



88.—“DANTE” (7½ IN. BY 9 IN.).
AFTER THE ORIG. IN THE NAT. MUS., FLORENCE.



89.—REPRESENTATIVE SPECIMEN ($8\frac{1}{2}$ IN. \times $15\frac{1}{4}$ IN.) OF A COLLECTION OF REPLICAS FROM THE WALLACE COLL. AND SOUTH KENSINGTON MUSEUM.



90.—"VENUS OF THE VATICAN." AFTER THE ORIGINAL IN THE VATICAN, ROME. FIG. 53.— PEDestal $28\frac{1}{2}$ IN. TERRA-COTTA.



91.—VENUS OF MILO. AFTER THE ORIGINAL IN THE LOUVRE, PARIS. FIG. 42. PEDestal 45 IN. TERRA-COTTA.



92.—"ADORATION." AFTER THE ORIGINAL IN THE NATIONAL MUSEUM AT BERLIN. FIG. 52. PEDestal $28\frac{1}{2}$ IN. TERRA-COTTA.



93.—VASE AND PEDestal. AFTER THE ORIGINAL IN THE VILLA ALBANI, ROME. VASE 30. PEDestal $28\frac{1}{2}$ IN. TERRA-COTTA.



94.—VASE AND PEDestal. AFTER THE ORIGINAL IN THE NAPLES MUSEUM. VASE 26. PEDestal 45 IN. TERRA-COTTA.



95.—VASE. AFTER THE ORIGINAL IN THE BRITISH MUSEUM. VASE 36. PEDestal $28\frac{1}{2}$ IN. TERRA-COTTA.

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